Saturday Review

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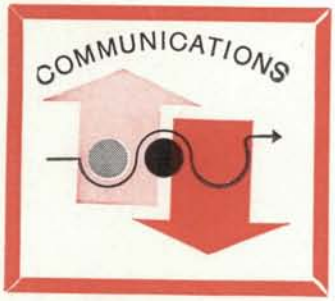

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A Journalism Faculty Survey: Part I

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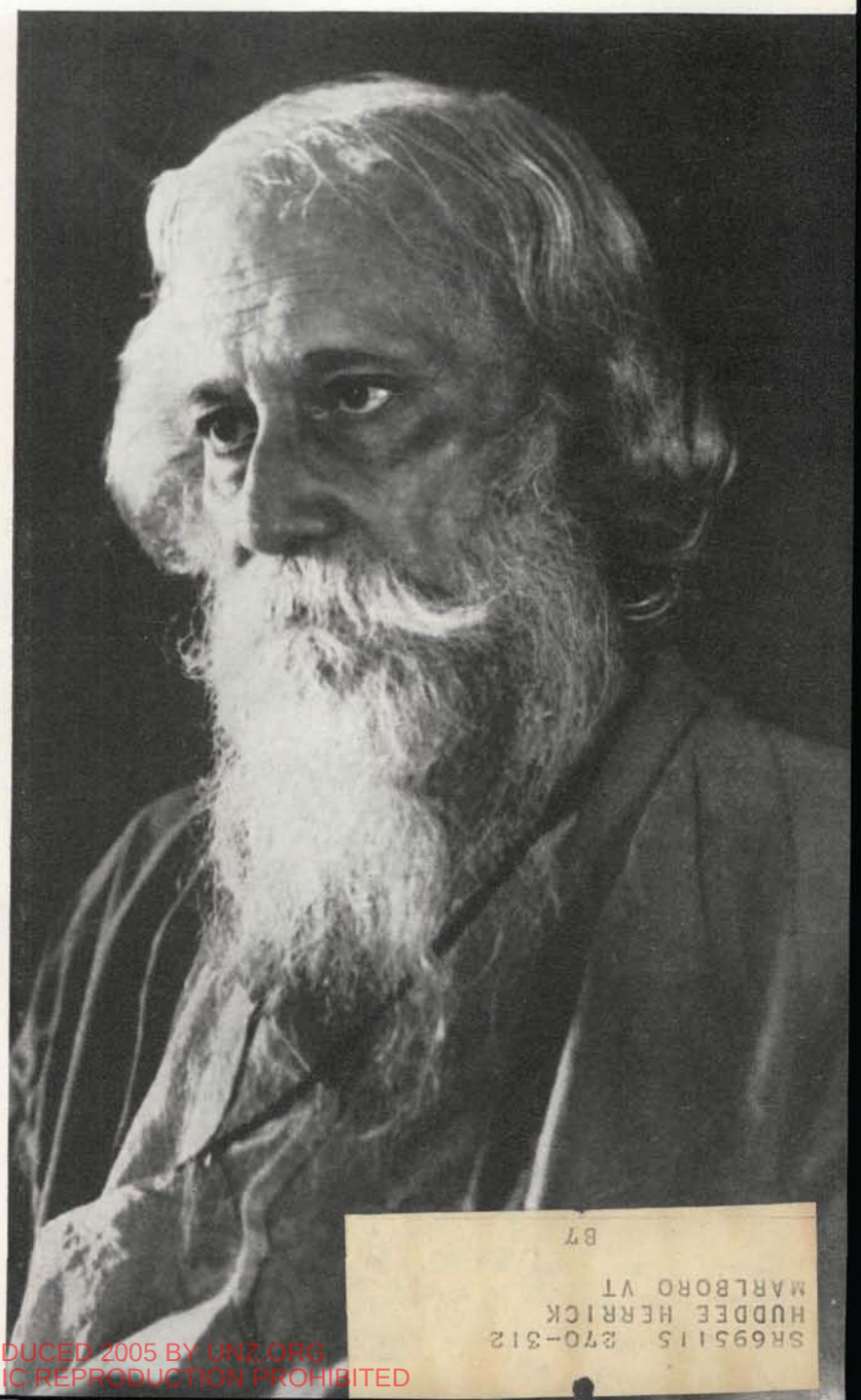

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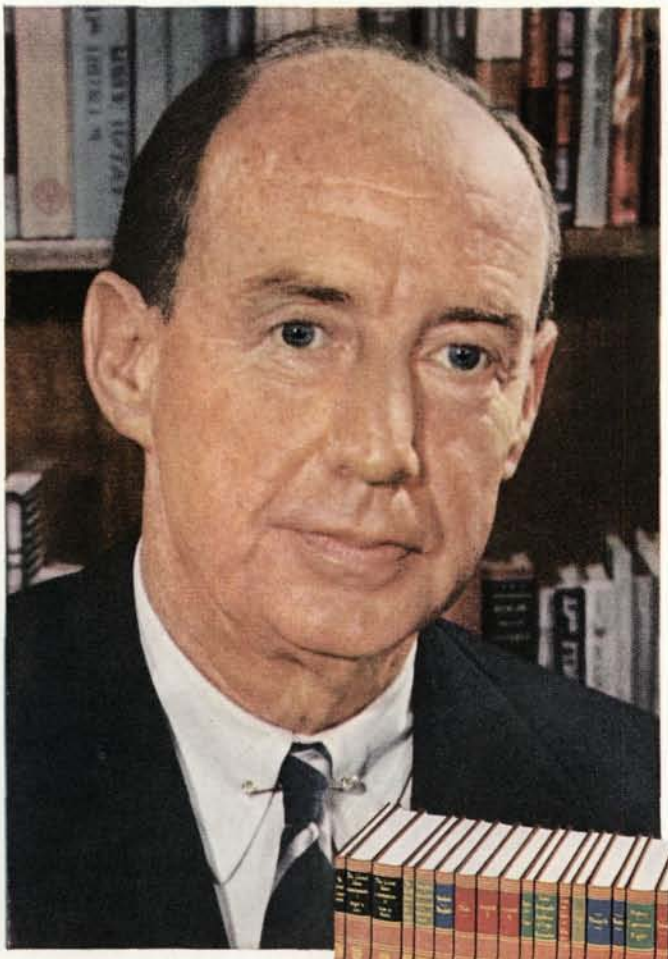

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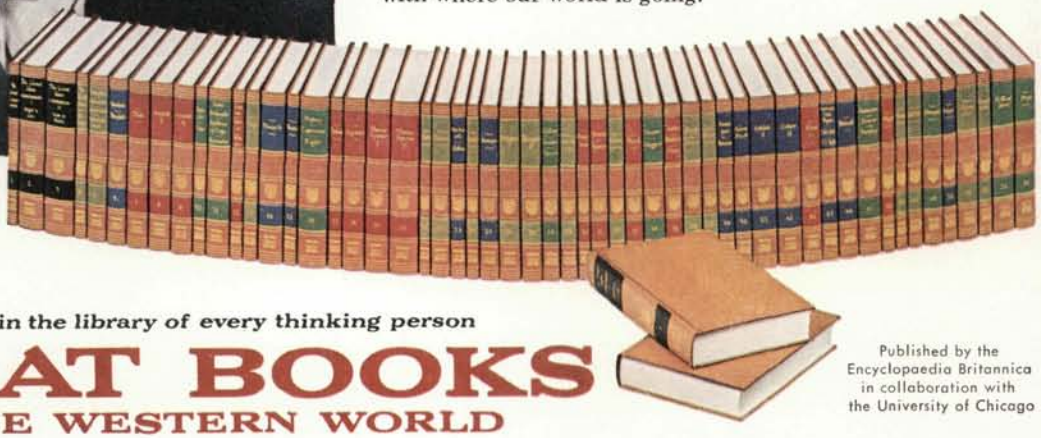

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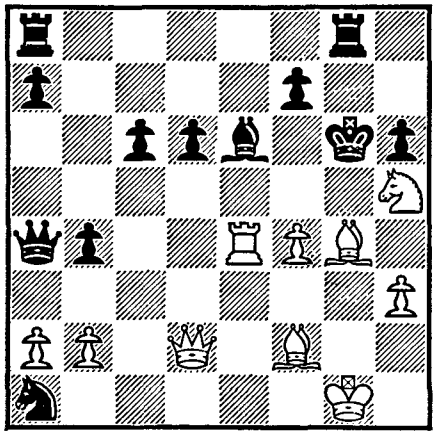
Chess Corner No. 52

IT is a stretch of nearly two centuries from Von Kempelen's original so-called automatic chess player to IBM's programmer, which plays legal chess. The first, nothing but a beguiling, deceitful contraption, a patent fraud designed to bamboozle the unwary, was exposed as a hoax by many, including Edgar Allan Poe. Yet it did at least give birth to the idea of a machine that plays chess, as the IBM machine does. Whether a machine will ever play good chess is a much debated question. Mathematicians do not think so, at least for the present. One of the great obstacles is to translate and transfer human thinking processes, when, as yet, these have not even been defined. A chess master can focus his attention in a few seconds on all the critical men in a given position. A machine operates by a process of elimination, and requires an exhaustive and nearly interminable duration to make a decision. The staggering difficulty can be seen in its true light when it is noted that within the first ten moves of the game there are this many possibilities: the figure 1, followed by 29 zeroes. That a chess master can think ahead for many, many moves is a tribute to the human brain. Here is a case in point. The English master Blackburne (White), while playing blindfold chess, announces a mate in sixteen!



1	RxBch	K-R2!	9	RxRPch	K-N1
2	Q-Q3ch	R-N3	10	N-Q7ch	K-B1
3	QxRch	PxQ	11	N-B5ch	K-Q1
4	R-K7ch	K-N1	12	R-Q7ch	K-B1
5	B-K6ch	K-B1	13	R-KB7ch	K-Q1
6	R-B7ch	K-K1	14	N-N7ch	K-K1
7	N-B6ch	K-Q1	15	NxPch	K-Q1
8	R-Q7ch	K-B1	16	B or R mates	

Perhaps the mate can be forced in less time, but that hardly detracts from the performance.

—AL HOROWITZ.

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(Advertisement)

In every enterprise I can think of, there's nothing harder than bettering a first success. It's proverbial of valedictorians and second-year baseball players, and it's just as true of novelists. For that reason, I think that Peter Sourian's second novel, "The Best and Worst of Times," deserves special notice.

Four years ago, Mr. Sourian's first novel was published and received high praise from all the reviewers. In acclaiming the book, the critics almost unanimously referred to Sourian as a writer whose future work should be worth waiting for. Well, the wait is over, and the book to watch for has arrived. In the opinion of all its advance readers, "The Best and Worst of Times" is that gratifying publishing event, a promise fulfilled.

The basic situation in "The Best and Worst of Times" is the eternal triangle of a man and his wife and the mysterious friend from their past. But it's not the eternal handling of that situation. One thing I like about Sourian is the skill with which he develops this ordinary predicament into a distinctive tale.

Peter Sourian is a stylist, and in "The Best and Worst of Times" he has a story to tell. Mr. Sourian's style, since I've led myself into this discussion, strikes me as a sort of verbal impressionism. The writer's machinery is never obtrusive, never obvious; the ultimate aim is reached without the reader's straining at symbols or wallowing in verbless sentences.

"The Best and Worst of Times" is, then, a book to enjoy and to learn from. Very few novels can make that statement.

L. L. Day

EDITOR-AT-LARGE

"The Best and Worst of Times" ($3.95) is published by Doubleday & Company, Inc., 575 Madison Avenue, New York 22, N. Y. Copies may be purchased from your local bookseller or at any of the 30 Doubleday Book Shops, one of which is located in the Penobscot Building, Detroit 26, Michigan.

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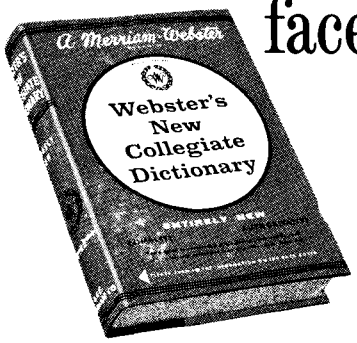

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ON THE STATE OF THE AMERICAN (AND BRITISH) NOVEL

In novels as they are today
(The ones that get the big hurrah),
The hero goes from bar to bar,
Wherever easy ladies are,
And mixes drinks from Z to A.
He always has the cash to pay.
(And has the legs to walk away.)

A dozen fifths. He drinks and drinks,
And in between he stops and thinks
Of things appropriately gray
(Which I would hesitate to say).
Nobody scolds, or even blinks;
He's simply Searching for The Way.

Poor soul! He'll never find that fond
Anthropomorphic God in bond.
One day is like another day!

Oh novelists! For once deny
That mortal thirst, that Bacchic cry,
And gaze on beauty plain . . . and dry!
And let the *other* arts decay!

—Robert Nathan.

• • •

THOSE WERE THE DAYS

WHEN I was about twelve years old my family moved to San Diego, California, and there my father organized a stock company. We had come from my native, beloved San Francisco, where, from the age of six, I had played children's parts at the old Alcazar stock company. I had also worked for traveling companies, which, in those days, didn't bother to carry children along, but picked them up locally. Now that I was twelve, my father graduated me and I became a combination child-actress, ingenue and even heavy. There was one week when I played the title role in "Little Lord Fauntelroy" and the next, by increasing my height with French heels and a tall pompadour, I became Lady Barbara, the female villain of "East Lynne."

In that San Diego stock company we produced plays that were pirated from metropolitan stage successes. In far-off New York a shorthand expert would sit in an obscure spot in the balcony at a Broadway production and transcribe the dialogue. Then a certain agency, organized for the purpose of gypping authors out of their royalties, would siphon the scripts through underground channels to the vast number of stock companies which then existed in every city of the U. S. Our company would be able to play such outstanding successes as "Peg o' My Heart" for a bargain fee of fifty dollars a week, of which its author never saw a cent. Sometimes a contretemps would develop out of the above system. One week, when our troupe repaired to the local costume company to rent the furs necessary for a production of "On the Yukon," we found that the fur supply had been depleted by a rival stock company for *their* production of "In Far Alaska." Beginning to smell a mouse, we set spies to work and naturally we learned that we were both playing an Al Woods melodrama of the snow fields, the title of which I disremember. As a way out of the impasse, I suggested that we do away with furs and change our locale to the Congo, by which ruse, I argued, our troupe would be wearing a sexier type of costume. But my father felt it was too late to change, and so the same play was done simultaneously at both theatres, to the bewilderment of the San Diego critics and theatre lovers.

There was one week of truce between our two rival companies. The other organization had chosen to do a certain play called "The Prince Chap," in which the heroine had to be eight years old in the first act, after which she must segue into twelve for Act II, and then wind up as the eighteen-year-old bride of "The Prince Chap" for the finale. I was the only actress in San Diego able to encompass this entire span, so Father was approached for my services and I was loaned out (although disguised with a blonde wig and billed under the name of my Vermont grandmother, Cleopatra Fairbrother). The Prince Chap was a young actor by the name of Harold Lloyd who was later to be heard from.

But "The Prince Chap" finished off my acting career, for by this time I was earning much more important money writing scenarios for films.

However, I never really wanted to be an actress (a feeling not uncommon to children born of stage folk). Even at twelve I knew I was no good at the miming trade. Many years later I

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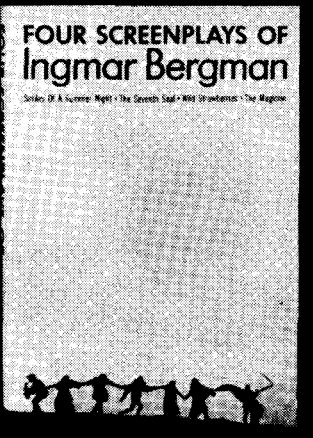

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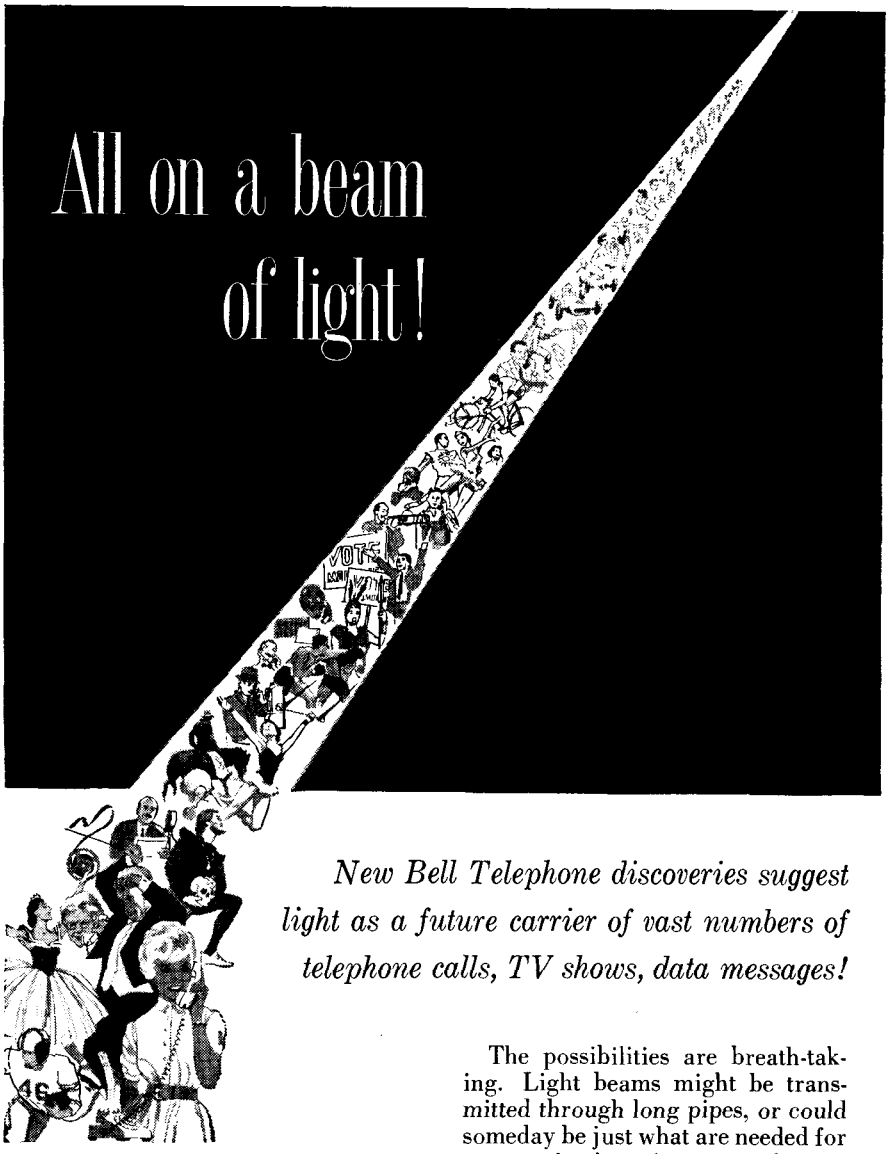

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got an inkling of the reason why, from the great ballet dancer Adolph Bohm, at a time when Norma and Constance Talmadge and I thought it might be a good idea to take dancing lessons. We were all pretty bad, but I was the worst and one day Bohm blew up and shouted at me. "Mother of Heaven, will you never stop *thinking*!" Had I only been born later, I could have thought my little head off at the Actors' Studio and possibly been a success. But in that era it was the playwright who did all the thinking and the actor never interfered. Those were the good old days.

—Anita Loos.

• • •

COMPACTS

I HAVE been shopping for a new small compact car. The man in the salesroom said he had a full range of small compacts — tiny small compacts, regular compacts, large compacts, and very large small compacts.

He began by showing me a very large small compact and said that it was even larger than the average model of the big low-price cars. In fact, it was almost as large as the big medium-price cars. He predicted that, the trend toward smaller cars among the big cars being what it was, and the trend toward bigger cars among the small cars being what it was, I would be wise to buy the very large small compact if I wanted to have a good-sized car I could be proud of.

When I asked him why it wouldn't be a good idea for me to go out shopping for a regular big car, he said the regular big cars were all right but they were difficult to park and used much more gas than the small compacts. Then I asked him whether I wouldn't have trouble parking the very large small compacts and he said that if parking were a major factor with me he could show me a regular small compact or a tiny small compact.

We looked at the regular small compacts and the tiny small compacts. The salesman reassured me by saying that they were larger than the comparable models of other makes. He proceeded to demonstrate, in fact, through actual measurements, that his small compacts were not as small as those of the competition. They were as small as I wanted them to be but also as large as I wanted them to be.

I have long legs. It was a little difficult getting into the tiny small compact. The salesman suggested that I take another look at the very large compact. I would have no trouble getting in and out. In fact, he said, it was even larger. . . .

—Cull Pepper.

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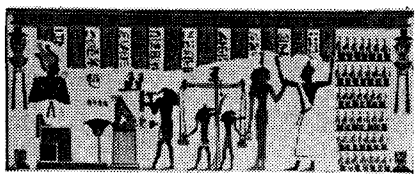

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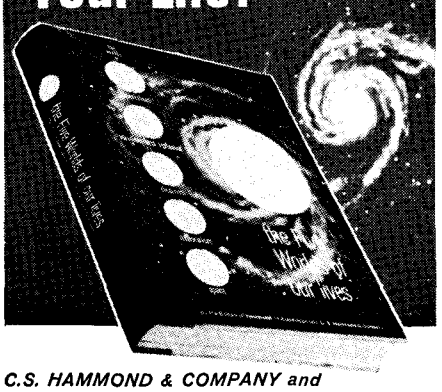

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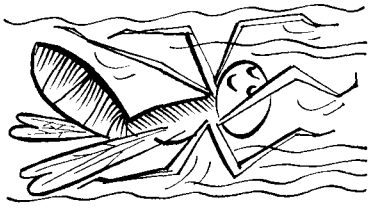
WE HAVE REPORTED in the past the many variations of the "Waiter, there's a fly in my soup" joke. (The replies by the mythical waiter are many: "Not so loud, everybody'll want one." "What do you want for a nickel, a hummingbird?" "That's all right, it's not hot enough to burn him," and so forth.) Now along comes Parke Cummings's witty new book, "The Fly in the Mar-



tini" (Hill and Wang), and there's not a single mention of either the fly or the waiter in it. We tracked down the origin of the title, and found that it simply popped up on the sidelines of Mr. Cummings's tennis court one day, as a pleasant title to hold together the sly digs at exurbia which he includes in his book.

It does give us a chance, though, to report a *new* fly-in-the-soup joke we've run across, the first one in fifteen years, to be exact.

"What's this fly doing in my soup?" asked the indignant customer.

"Backstroke," said the waiter.

EXURBIA DOES MANAGE to furnish a few colorful phrases here and there, in spite of all the slings and arrows assailing it. (Incidentally, when A. C. Spectorsky was trying to come up with a title for the book that made this word part of the English language, he was warned by several friends that it would never catch on.) At the Animal Inn in Westport, Conecticut, there are imposing signs along the niches where well-bred AKC dogs are up for sale. But in one section there's a sign reading: "Heinz 57 Variety Puppies—Special Rates."

And in the same community, the Book and Map Store, under the proprietorship of Walter Pitkin, Jr., has been featuring a sign reading: "Winnie the Pooh—In Latin; Winnie Ille Pu—In English."

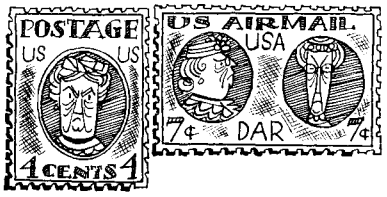
ELLIOTT GRAHAM, at E. P. Dutton, publishers of both the English and Latin versions of "Winnie," tells us that they couldn't be happier with the nine printings and the nearly 75,000-copy sale of the book.

"I don't know whether people are reading it or not," he said, "but I do know that it's the best coffee-table book of the season."

With *Life* featuring the book in a recent issue, and teachers everywhere hailing it as the biggest boost Latin has ever had, the outlook remains sunny for Winnie for a long time to come.

WHILE THE TEACHERS are praising Winnie, Martin Mayer, author of "Madison Avenue, U.S.A.," is appraising them in his new nonfiction entry, "The Schools" (Harper). To get the material for the book, Mr. Mayer traveled more than 35,000 miles and took 6,000 pages of notes. The book is expected to raise howls from certain educational quarters.

TEACHERS ARE GOING to have a devilish time explaining things to their students in the future, if the DAR has anything to say about it. A recent resolution drafted by the organization op-



poses the "use of pictures of foreign personalities, places, or events on commemorative stamps."

Just where this leaves such Revolutionary War greats as Lafayette, Pulaski, and von Steuben is not specified.

WE ASKED HARPO MARX point-blank recently if sometime, somewhere he hadn't slipped up and uttered a word or two in one of his innumerable mute public performances. His new autobiography, "Harpo Speaks" (Bernard Geis Associates), mentions one slip before an audience of one, but Harpo was able to dredge up from his mind one other incident which was the only time he really broke the silence that has brought him so much fame.

"I remember now," he said over a glass of tomato juice at the Algonquin. "It was a New Year's Eve performance at the Colonial Theatre. We were playing an extra performance, and the manager provided some free champagne for the cast. I rarely take a drink now, and back in those days I thought champagne was some kind of soda water. It took about two glasses

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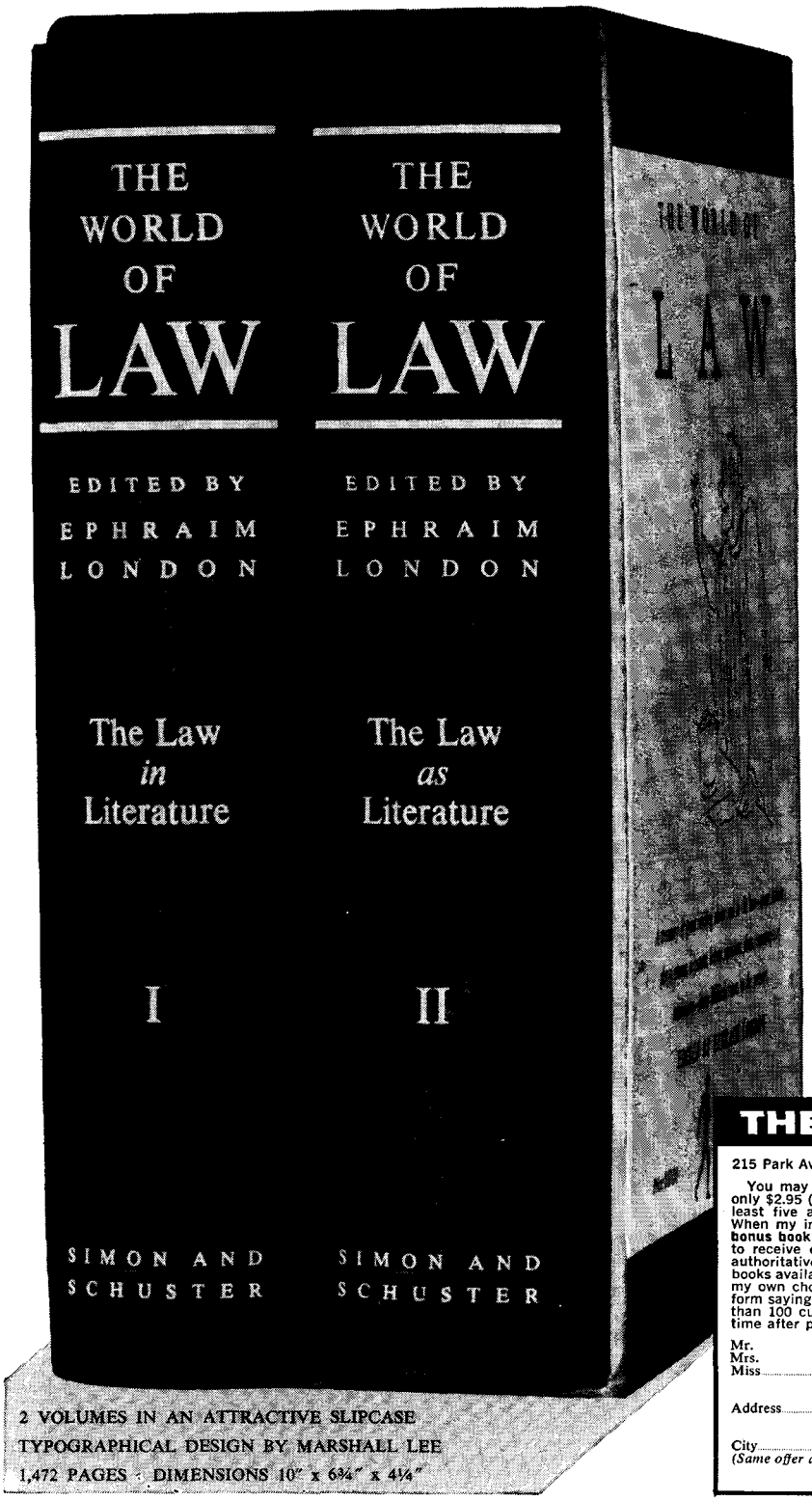

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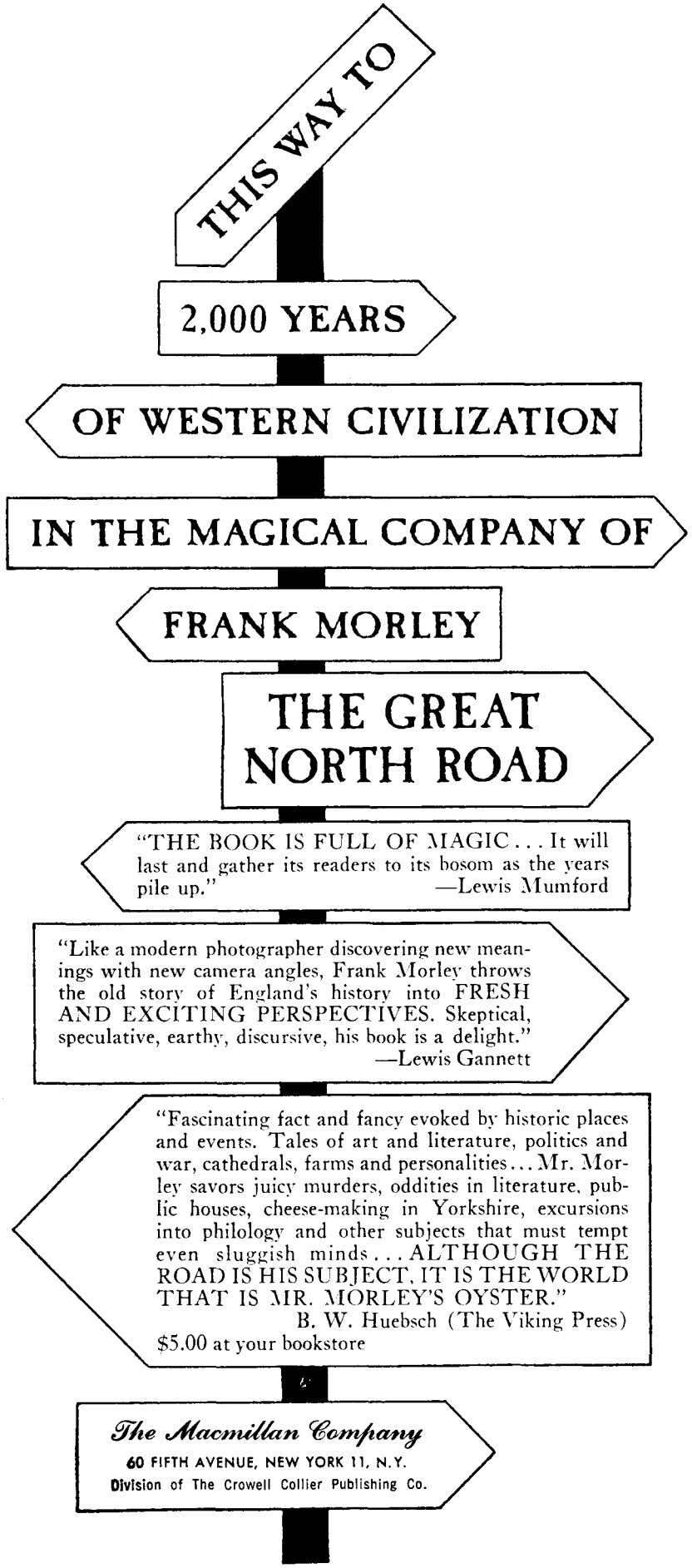
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to put me out cold. I was backstage, and I remember vaguely hearing the guy in one of the other acts on stage give a line: "If you do that, I'm gonna sock you right in the kisser!" That was more than I could take in my condition, and I got halfway out on the stage with both fists up. 'You're gonna sock *who*?' I yelled before they dragged me off and gagged me."

"ONE TROUBLE WITH map-making," said Bud Hammond, the fourth of the long succession of Hammonds to head the map publishers of that name, "is that as soon as an atlas comes out, we have to start working on the revisions. Things just don't stay still in the world today."

Nor have they for some time. One Hammond editor was browsing through a reference book in 1943, when he noticed a listing of a town called Oak Ridge, Tennessee, not shown on any map. He got a vague answer from officials about it, and put the town on the map a year and a half before the news about the atom bomb broke. Separate editions of maps are printed for use in Argentina and Chile; the border is adjusted to follow the way each country says it's supposed to be.

"We ran into quite an incident about seven or eight years ago," Mr. Hammond continued. "We discovered that some small islands between Maine and Canada called the Machais Seal Islands were not officially claimed by either country. Authorities from each country told us that the sovereignty was undetermined. We couldn't be that vague on the map, and wrote a letter to the authorities asking them what would happen if a foreign power decided to claim the islands. Within hours, the assignment of the territory was made to Canada—and we were able to get out an accurate map!"

Favorite map of treasure hunters: the Cocos Islands.

WHEN HARRISON SALISBURY was covering the Moscow beat for the New York *Times*, he wondered why Ovid seemed to be so popular there. Practically everywhere he turned, people were reading copies of a book so labeled. He later discovered that what he thought was the Roman poet's name was actually the Russian translation of "The Gadfly," a romantic novel written in 1897 by an American, Ethel Lillian Voynich.

"The latest edition in hardcover—150,000 copies—sold out in two days there," Salisbury told us. He has since written an introduction to a new paperback edition, just brought out here by Pyramid Books. The book reads like a creaky dime novel, and Salisbury attributes its success to the fact that it

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is a good straight sentimental adventure yarn, which the Russians apparently eat up.

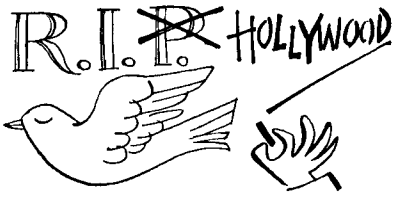
"Oddly enough," Salisbury said, "there's plenty of competition among the publishers in Russia to get best-selling authors. The directors can't have any red ink showing, and they're under a lot of pressure. They even go in for primitive Madison Avenue advertising."

STEVE KENT, publisher of "Missile Design and Development," ought to know about this jet age we're living in, and he does.

"There's only one trouble with jet transportation," he says. "You can have breakfast in New York, lunch in Los Angeles, dinner in Hawaii—and luggage in Dallas."

OUR SECRET HOLLYWOOD correspondent has returned to the East, but not without making a final report.

"I have just one thing to say after the two dozen revisions of scripts I



wrote out there. I want an inscription on my tombstone reading: 'Let no man rewrite my epitaph.' "

ELOISE OF THE PLAZA, with her elegance and proper trappings, had better look to her laurels. "Suzuki Beane," the baby beatnik creation of Sandra Scoppettone and Louise Fitzhugh (Doubleday), promises to give her a disrespectful run for her money.

Which reminds us of a beatnik mother whose infant was reading Voltaire when a stranger snapped the book out of its hands.

"You square!" cried the mother. "That's taking Candide from a baby!"

—JOHN G. FULLER.

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JACK LONDON—A seaman found a news article stating that London proposed a toast to his friend Martin Eden, "Skaal to Old Crow—it's the best!"

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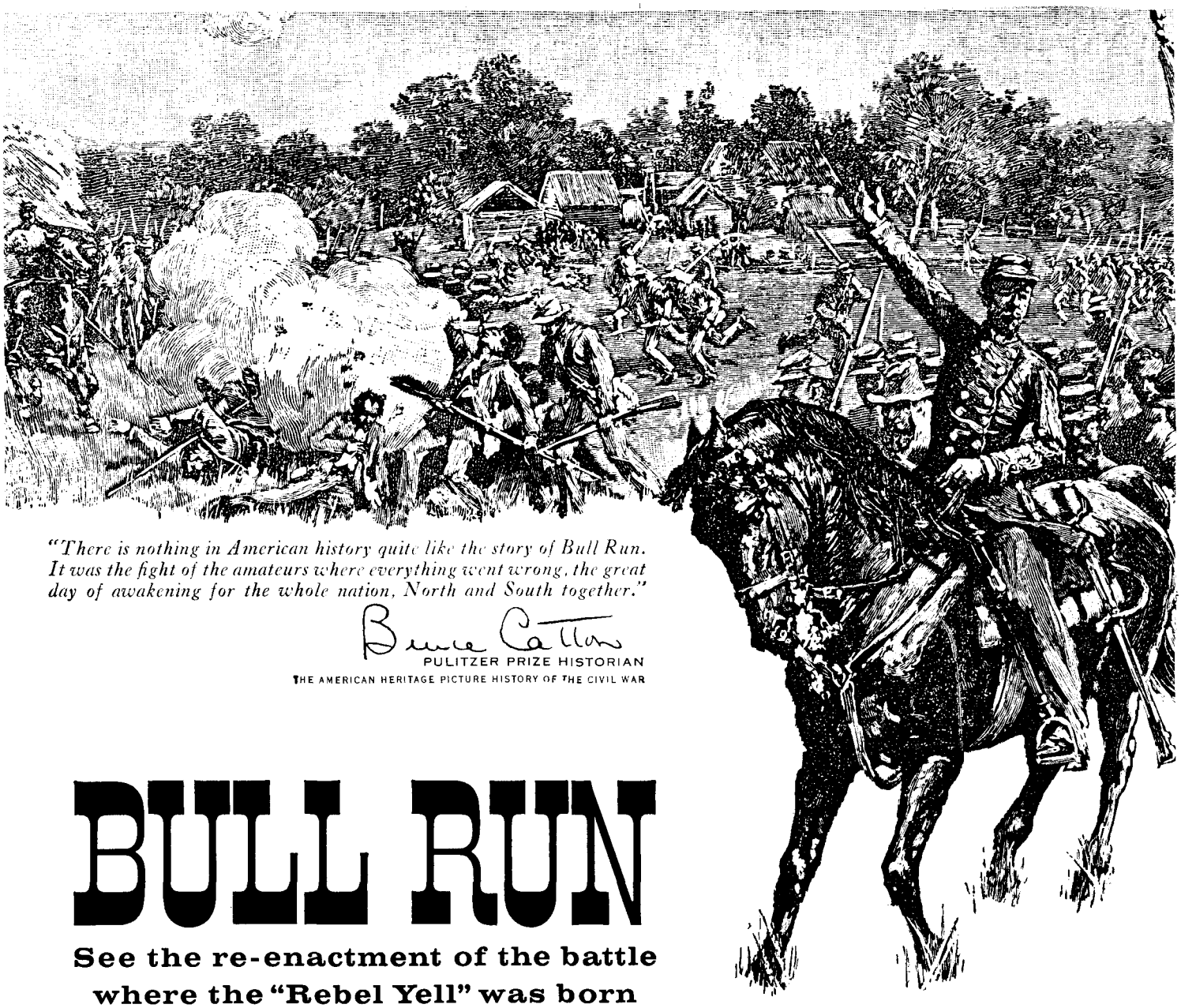

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Saturday Review
MAY 13, 1961

HOW MUCH SHOULD THE GOVERNMENT TELL?

By FRANCIS E. ROURKE, *professor of political science at Johns Hopkins University. This article is drawn from his book "Secrecy and Publicity: Dilemmas of Democracy," to be published next month by the Johns Hopkins Press.*

PRESIDENT John F. Kennedy has raised some basic questions about the role of the press in a free society. It is difficult to think of an American President in the past century who did not express a similar concern.

If the question is a historic one, at least it has never been more insistent than it is today. In particular, the events in Cuba and Laos call for decisions affecting the future of the United States. Yet the American people have been groping for adequate information about these events. It would seem that President Kennedy, in addition to issuing a call to the press for greater responsibility, might also have indicated the willingness of the government itself to engage in essential soul-searching about its policies in the arena of public information and opinion. Democracy has always rested—in philosophical assumption if not in practical fact—upon the support of public opinion. Even so, however, there is no question but that over the past century the role of public opinion in the operations of democratic states has come to assume increasing importance—with the growth of population, the elimination of suffrage restrictions, the organization of political parties and pressure groups, and the emergence of a milieu in which politicians find it increasingly expedient to cater to the tastes and preferences of the masses.

What is infinitely more striking is the passion modern despotism has now acquired for the art of public relations, for nothing more clearly separates modern from traditional authoritarian government than the stress contemporary dictatorship puts upon arousing and maintaining public support, even though technological development has long since given it instruments for putting down opposition by force immensely superior to anything the monarchs of old ever enjoyed. But the plain fact of the matter is that the new-style despotism depends upon public enthusiasm for its policies, both domestic and foreign, because these policies so often require cooperation or even sacrifices on the part of the citizen for their success. No five-year plan can achieve its goals in the face of public lethargy.

A PRINCIPAL effect of this heightened governmental interest in the character of public opinion is a heavy involvement by the state in the process by which the community forms its opinions. As far as dictatorships are concerned, this commitment is indispensable to the maintenance of authoritarian control. The ministry of information is an ideological focal point.

In the case of modern democratic states, the role of government in the communications process is necessarily more circumscribed. The existence of a free press and broadcasting industry would alone tend to insure this result, since these media are understandably jealous of governmental competition in their efforts to report current events. But even in a democracy, the influence of government upon the process of opinion formation is nonetheless very great, since the operations of the private media of communications are subject to some degree of influence by public agencies, and government itself is the source of much of the information upon which the community's political opinions are ultimately based. There are those who argue that the influence which democratic government has come to exert over the communications process, particularly in the area of foreign affairs, has given it possibilities for manipulating public opinion not altogether different from those enjoyed by governments on the other side of the Iron Curtain.

Long before the secrecy crises involving Laos and Cuba, this possibility was given dramatic emphasis by the events surrounding the U-2 affair. The fact that a plane had been shot down was first announced by Premier Khrushchev on May 5, 1960. For two days following this announcement, the American government stoutly insisted that the aircraft was a weather observation plane that had accidentally blundered over the Turkish-Soviet border when the pilot's oxygen supply gave out.

Then, on May 7, Khrushchev sprang his trap: the plane had been shot down

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1,200 miles inside the Soviet Union; the pilot had been captured; and he had confessed to being an employee of the Central Intelligence Agency sent aloft on the mission of photographing Soviet military installations. At this point the Eisenhower Administration was forced into a rapid about-face. It confirmed and eventually defended the fact that the U-2 had been on an intelligence mission. After the subsequent breakup of the summit conference, President Eisenhower explained that the false account of the U-2 incident originally issued by the government represented "what is known in intelligence circles as a covering statement," designed to conceal our intelligence operations from the enemy.

The implications of this event for American democracy are as yet not altogether clear. Insofar as a reaction was visible, the public did not seem greatly disturbed by this official effort to conceal the facts with "covering statements" when it proved expedient to do so. But the original fabrication was followed so quickly by a true account, and so many other events were coupled in the public mind with the release of false information, including Premier Khrushchev's violent personal attacks upon President Eisenhower, that it is difficult to identify the precise public response to that part of the U-2 affair which involved the deliberate misrepresentation of facts by high government officials. It is too early to say that the public is prepared to give unqualified acceptance to governmental falsehoods as long as they seem to serve the security interests of the United States, but the U-2 affair certainly presents the possibility that this is now the case.

In any event, the incident provides a clear indication of the power that has come to rest in the hands of government officials. For some forty-eight hours at least, public opinion on the U-2 affair was shaped by information at variance with the facts—information that responsible officials knew to be false when it was released. While cases in which such deception occurs may be the exception rather than the rule in any healthy democracy, the possibility of their occurrence has been heightened by the increased importance of military and diplomatic affairs—areas in which it is difficult to obtain access to the facts except through official channels, and where official activities themselves are often shrouded in secrecy.

Concern over the impact of government upon public opinion is by no means a new phenomenon in American politics. It found expression very early in the history of this country in the inclusion in early state constitutions, as well as in the national Constitution, of strict guarantees of freedom of speech and of the press. These guarantees reflected a strong determination that the power of government should never be used to impede the free expression and exchange of private opinion.

But it was also recognized at a very early date that while government should not impede, it could do a great deal to facilitate the process of communication within society. When the post office and the system of post roads were first established, one of their primary functions was that of improving the community's ability to inform itself. The dissemination of accurate information among the citizens on public affairs had implications for some statesmen that were as much political as educational, for it was believed that people in isolated areas could be misled into sedition or insurrection only if they were prevented by poor communications from obtaining access to the truth.

But the fact that such an instrument of education could also serve as a vehicle for influencing political belief did not escape attention. In 1790, for example, a Federalist proposal to give the President the right to determine where post offices and post roads should be located was bitterly opposed in Congress on the grounds that it would give the chief executive extraordinary power over the shape of public opinion.

THERE were other areas in which government information activity assumed early importance. Executive reports to Congress provided much of the information on which legislative decisions were based during this period. The influence that the reports and proposals of Alexander Hamilton exerted while he was serving as Secretary of the Treasury has become legendary, but executive influence over legislative action was not restricted to his tenure of office. In summing up the careers of the Jeffersonian Presidents who succeeded to power after Hamilton's retirement, Leonard White has noted:

> Substantially all major legislation and much minor legislation were based on administrative reports, giving facts and opinions for the guidance of Congress. . . . requests for facts represented a normal part of the interplay between Congress and the executive departments. The latter acted in this respect somewhat in the capacity of staff aides to committees of Congress, none of which had any assistance of their own.

This period also saw the first use of governmental publicity for punitive purposes. Even though it led to some embarrassment for executive officials, Congress at this time inaugurated the practice of publicizing all unsettled accounts in the executive branch, a requirement which revealed that two of the chief accounts on which books had not yet been closed were with ex-Presidents John Adams and James Monroe. Jefferson also insisted upon disclosing the salaries of all executive officials, on the grounds that this publicity would help check any undue expansion in the size of the executive branch.

THIS employment of the power of publicity as a deterrent to malpractice was one of the many ways in which contemporary issues in information policy were foreshadowed at the very beginning of our history, as the power of government over public opinion stirred widespread concern in the law and practice of early American politics. However, these apprehensions have been greatly magnified during this century, and particularly in the period since World War II. For the issues that have arisen on the contemporary scene stem in good part from the steady expansion in the scope of state activity that has occurred during recent decades—a development that has opened up avenues for governmental influence over public opinion that could scarcely have been anticipated when this nation was established.

Today, for example, it is widely believed that governmental secrecy has now reached the point where it so seriously constricts the availability of information about public affairs as to threaten the vitality of democracy itself, or at least the opportunity for informed discussion that is the essence of free government.

The growth of secrecy within present-day American government reflects in large measure the presence of international tensions. In this respect as in many others, the current development of American life has taken its cue from the force of Soviet pressure. In the missile race, for example, the advantages of secrecy as a tactical asset have been increasingly underlined by emerging events. It is the means by which the Soviets have concealed their plans, hidden their blunders, and prevented comparisons unfavorable to them. The U-2 affair provides a compelling indication of the length to which we will go to overcome Soviet secrecy, even risking, as in this case, the initiation of a chain of events that might end in thermonuclear war.

To be sure, the development of secrecy in American government had its origins long before the first satellite was put into orbit, and before Khrushchev or Marx himself was actually born. Even apart from military matters, Presidents

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and other high executive officials have always argued that a certain measure of privacy is essential for the effective conduct of civilian affairs, principally on the grounds that it invigorates executive deliberations by protecting career officials from political reprisal for incautious remarks or proposals they may offer. This is the foundation upon which has been erected a doctrine of "executive privilege"—the notion that executive officials have an inherent right to withhold information from the public and the legislature. But down through the years, this effort to preserve a degree of privacy in the conduct of executive activities has stirred repeated conflict, and on more than one occasion has triggered a major crisis in the relations between President and Congress.

What is distinctive about governmental secrecy today is the vast range of information that is now subject to laws prohibiting the disclosure of official data. Apart from the classification system in national defense, which attempts to conceal a wide variety of military and diplomatic secrets from foreign espionage, there have been a great number of statutes enacted and executive regulations promulgated that attempt to prevent the unauthorized release of non-defense but nevertheless confidential information. And in areas where secrecy is not sanctioned by such specific legal safeguards, Presidents can always invoke their executive privilege to withhold information when they choose to do so. As a result there is virtually no area of the administrative process that has been left untouched by the claims of secrecy in modern American government.

The difficulties that governmental secrecy presents in contemporary American politics have been enormously complicated by the fact that they coexist with and are related to a formidable range of questions that have been raised by the growing role of government in the field of publicity. This problem looms largest in the field of military and diplomatic affairs. But Congress has long been highly alarmed by the role of informational activity in the work of all executive agencies. These apprehensions over administrative press agentry have swelled rather than receded with time, as new instruments of persuasion have been added to the weaponry of government public relations. The advent of radio and television and the growing orientation of the entire community around national affairs have now brought brainwashing on a nationwide scale within the range of at least technical possibility.

But the manipulation of official information to control community opinion is by no means the only danger that governmental use of publicity today presents. For it has become increasingly clear that the weapon of publicity can be used not only for the purpose of engineering consent on the part of the community, but also to punish individuals when the government chooses to do so. Publicity as a punitive sanction has come to be recognized as a serious problem only in comparatively recent times, with the vast expansion that has occurred in government regulatory activity and the extension of Congressional investigations from governmental affairs into areas of social and economic activity outside of government itself. During recent years, Congressional inquiries into subversion, gambling, drug prices, television quiz shows, and a host of other subjects have brought home the fact that the power of publicity can be used with telling effect.

THE power of publicity as a technique of governmental coercion has presented perplexing problems of civil liberties, insofar as its use is not hedged about with the same restraints that are attached to such traditional legal sanctions as fines or imprisonment. The damage the cranberry industry suffered in 1959 as a result of an official statement released by the Food and Drug Administration just before Thanksgiving warning the public against the purchase of contaminated berries provided a clear indication of both the effectiveness of official publicity as a technique of control and the adverse effect publicity may have upon those against whom it is used.

In 1960, Protestant clergymen associated with the National Council of Churches of Christ were also exposed to the punitive side of government publicity as a result of the publication of an Air Force training manual linking the Council (as well as Protestant churches generally) with Communism. Although the Secretary of the Air Force subsequently ordered the manual withdrawn from circulation, he did so "without any determination as to whether the charges were true or false." Indeed, the council never was able to obtain a satisfactory retraction from the government, in spite of the fact that publication of these charges by an official agency was, in the council's view, "a patent violation of the free exercise of religion as guaranteed by the First Amendment to the Constitution of the United States."

But while official use of publicity often results in injury to private citizens, the fact remains that government information activities can serve the health and welfare of the community in an infinite variety of ways. It is necessary only to cite the educational program carried on by the Social Security Administration to inform beneficiaries of the old-age and survivors insurance system of their pension rights, or the efforts of local public health authorities to convince residents of their communities to avail themselves of the Salk vaccine against polio outbreaks, or the never-ending, if none too fruitful, at-

(*Continued on page* 31)

"Good Lord! *He's* the one that's supposed to say 'Thank you, Mr. President!' "

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Sorrow Without Horror

By Granville Hicks

NO ONE has ever explained why so many talented writers have come out of the South in the past thirty or forty years and particularly so many woman writers. One thinks immediately of Katherine Anne Porter, Carson McCullers, Eudora Welty, Flannery O'Connor, Elizabeth Spencer, and Shirley Ann Grau, and there are others. The latest in the line is Joan Williams, author of **"The Morning and the Evening"** (Atheneum, $4). Like some of the others, she lives in the North, but she was born in Memphis, and it is of the neighboring state of Mississippi that she writes in her first novel.

Many of the talented Southern writers belong to the tradition known as Southern Gothic, including several of the women: Carson McCullers, especially in "Reflections in a Golden Eye" but to some extent in other works; Eudora Welty in "The Robber Bridegroom" and in a number of short stories; Flannery O'Connor in both her novels. But it is not only the women who write Gothic tales; William Faulkner is, of course, the greatest creator of scenes of horror and the one who has given them deepest meaning. Gothic, be it noted, is not peculiar to the South; indeed, Leslie Fiedler maintains in "Love and Death in the American Novel" that the Gothic strain is the strongest in our literature as a whole; but there is something about the South that in recent decades has lent itself to this mode. One cannot, for instance, imagine Truman Capote's "Other Voices, Other Rooms" with a Northern setting.

An interesting thing about Miss Williams's book is that it uses materials that might be considered Gothic but does not treat them in a Gothic fashion. Its principal character is a man of forty who is described by his neighbors in Marigold, Mississippi, as a looney: he cannot talk, and his behavior is that of a person of low mentality. Among the other inhabitants of Marigold are an adulterous couple and an old maid who is dependent on paregoric. The catastrophe is brought about by a Negro's obsession with catching a particular catfish.

These could be, it is clear, the ingredients of a Gothic novel. But Miss Williams has chosen to treat quietly what the Gothic novelist would use all his art to make horrible. Jake, the looney, for example, is not at all like Faulkner's Benjy in "The Sound and the Fury." There are no great struggles going on within him; his sorrows, at least at the beginning, are of the gentler sort. As we first see him, he is loved and cared for by his mother, and he has a certain status as the village idiot, teased a little by the children but treated pleasantly enough by most people. He is a pitiful figure, to be sure, but we do not see him as a creature in torment.

After his mother's death, Jake is more pitiful, but still it is only pity one feels and is supposed to feel, not terror. The neighbors rally round, for the most part uselessly. (As tradition dictates, the women bring quantities of cakes, and then, quite sensibly, take all but one—an inferior one—home again.) There are those who really want to help Jake, notably Wilroy and Mary Margaret Sheaffer and Jurldeane, who was his mother's washerwoman, but there is nothing they can do. He is left to his loneliness.

And life goes on in Marigold. Ruth Edna, who has nursed father, mother, and brother, gets hold of the paregoric she needs by way of a Negro named "Little T." Frances Morgan and Frank Patrick have their weekly assignation while her husband Billy, whom she hates, is playing cards. People are nice to Jake when they think of it, but mostly they forget him.

THEN, suddenly, under circumstances of which the reader is informed, he seems to go mad. Again the community is shaken, and there are surprising consequences, including the estrangement of Frances and Frank. Observe, however, that there is no violence. Jake is quietly taken to jail for the night, there being no other place to keep him. The next morning four of Marigold's solid citizens set out for the county seat to arrange to have Jake committed to an insane asylum, and Miss Williams describes their excursion with great shrewdness and quiet humor. These men are not evil; they are merely doing their duty, and if they have their incidental pleasures, such as strawberry ice cream sodas, who can blame them?

The four men of affairs are by no means cruel, but they have little feeling for Jake's situation. This cannot be said of everyone in Marigold. Even before her well-intentioned gesture has driven Jake into the semblance of madness, Ruth Edna thinks, "Of all the people in the world, perhaps only Jake was worse off than she." Frances, after her alienation from Frank, also thinks of Jake: "She was alone in the road, in the night, in the world. The same as Jake, she thought, with everything she wanted to say locked up inside her." Even J. T. Veazey, to whom the men of affairs assign the job of attending the committal proceedings, breaks into tears, to his own astonishment, when he leaves Jake.

ONLY Wilroy and Mary Margaret, however, do something. They go to visit Jake, and they take steps to have him released. Again Miss Williams refuses to deal in horrors: the institution is new, the care good. But Mary Margaret knows that Jake has been destroyed: "Something that had been alive in Jake, that made him go, had gone out of him." Whatever that was, bringing him home cannot restore it, and Mary Margaret knows this. She has a feeling of disappointment: "She had not been quite sure what the disappointment was about. But now, sighing even more heavily, she had admitted that it was just about people, people in general."

And that is what the book is about—simple human inadequacy. I think Miss Williams has deliberately turned her back on Gothic terrors. What can be brought about by ordinary people, people with a fair share of good will, is terrifying enough for her. Wilroy says at the end: "The way Miss Mary Margaret and me figure, there's two factions in this town from now on. There's us and there's the majority of the other folks." He is not speaking out of self-righteousness or indignation but out of sorrow. Marigold has already begun to go its accustomed way, and in no time Jake will be forgotten. Only Wilroy and Mary Margaret, who can feel a little more deeply than the others, have been changed.

Miss Williams's style is quiet but assured, and she tells her story in a calm, straightforward fashion. What gives it its depth is her insight, which has freed her from reliance on Southern clichés, or clichés of any kind. She speaks in her own voice, and it is worth listening to. The Gothic tradition has its glories, but there are other ways of reaching the reader, and Miss Williams has happily found her own way.

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Renaissance Along the Ganges

"Towards Universal Man: Rabindranath Tagore," edited by Bhabani Bhattacharya *(Taplinger. 359 pp. $6), and* ***"A Tagore Reader," edited by Amiya Chakravarty*** *(Macmillan. 375 pp. $6.50), celebrate the centennial of the Indian who, as poet, philosopher, novelist, politician, musician, and playwright, probably influenced his country's culture more than any other man. The published works of the Bengali poet and writer Buddhadeva Bose include three books and numerous essays on Tagore. The head of the Department of Comparative Literature at Jadavpur University in Calcutta, Mr. Bose is currently engaged at New York University as a Distinguished Visiting Professor.*

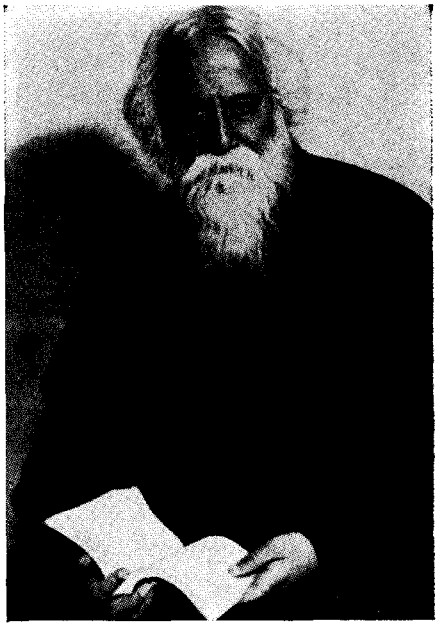
By Buddhadeva Bose

ALL WORK stopped at once; Calcutta swirled out into the streets. Schools emptied, silence fell on the bourse, the business of the state became nonsense. Lawyers' gowns jostled against soutanes, ochre and saffron robes flashed, masses of black Bengali hair were set off by caps and turbans. The big boss became a little man and the little man grew in numbers. Wheeled traffic being immobilized, people trudged miles or hired country boats on the Ganges; not a soul thought of going home. Under a fine August sky, where the sun blazed splendidly, it looked like a fantastic festivity. What had happened? Rabindranath Tagore was dead. Tagore was dead; and that was why they were all distracted—the busybodies and the nobodies—were all at their wit's end, scarcely knowing what to do or whither to turn.

Not that the event was unexpected. Not that the death was premature. Not that the inheritance would not endure unto eternity. And yet at that moment an abyss opened, the solid earth cracked and melted. "What! Tagore dead? Is it really possible? To whom now shall we turn in our hour of need? Who will love and admonish us? Whom shall we pester for trifles which he alone could turn into gems? Who will make pronouncements on national crises? Mediate in feuds? Bring the world to our door? Name our new-born children? Confer grace and dignity on our life and institutions?" Thus, on August 7, 1941, ran the thoughts of countless of Tagore's countrymen who were no great readers of poetry nor specifically interested in literature.

How was it that a poet's death was felt to be a personal loss by all ranks of men? That was because Tagore was one of the wonders of the world. The only poet who matches him in size and range is Goethe, the creator of modern German culture; it is difficult to think of another writer who did as much for his people as these two did for theirs. Tagore sang himself into the hearts of men, he burrowed his way through devious polemics; of an old nation being made new he made himself an image. This poet, this lover of clouds and mystic exhalation, was also a superjournalist in prose; this wizard in rhymes and harmonies was also a great commentator. He discussed all questions of his times, big or small, abstruse or mundane, and always his exposition was full, his insight pure, and his language rich and moving. People simply lived off him, for well over fifty years. Not to be affected by him, in some way or other, was impossible, especially if one spoke or read his language, Bengali. The elder statesman needed him as much as the apprentice in verse. If one did not "care for poetry," the presence of his prose was overwhelming.

IT IS this other Tagore, Tagore of the discursive writings, that "Towards Universal Man" seeks to present to the Western reader. The title of the volume is apt, for truly Tagore was a "universal man" in the sense of the Italian Renaissance, perhaps the last of that marvelous breed. Also, all his life he strove to hold up man as a value in himself, above all accidents of birth. Whatever pertained to man interested him, including God. For him the split between religion and "the humanities" did not exist, and all his thoughts were tinged by the feeling, characteristic of the Vaishnavic sect of Hinduism, that God and man needed and were incomplete without each other. This was the rock bottom of what we might call Tagore's "philosophy," and yet he did not disavow certain forms of skepticism



—*Amiya Chakravarty.*

Rabindranath Tagore — "sang himself into the hearts of men."

demanded by intellectual honesty in our times. Of this rare synthesis of faith and doubt the eighteen essays in this volume are examples. Synthesis, indeed, is the keynote of all Tagore's writings—synthesis of God and the world, of beauty and human toil, of the Orient and the Occident. What was implicit and understood in his "Gitanjali" comes up on the surface in these 300-odd pages; we see Tagore moving through the decades, exorcising old ghosts, fanning the flame of the Upanishads, and straining to catch the new music from other shores. The reader should be able to watch with fascination how, step by step, through many a vision and revision, Tagore made India a part of the modern world, himself becoming in the process a representative man of both.

What do these essays deal with? History, politics, education, the relation of the state and society, the tension between India and imperial England. Originally many of them were written for public occasions or were generated by ideological conflicts. Yet it is not a set of opinions that is recorded here, nor even ideas in the abstract sense. We get the impression of a man who thinks as he writes and whose thoughts rise out of his feeling. Felt thoughts, passion tempered by brooding, and a sense, finally, of the truth that promises nothing but itself: characteristic of Tagore are all these, whatever the theme of his discourse. This is why these essays transcend the topic or the occasion; rising out of some very real problems of a particular time and country, they have it in them

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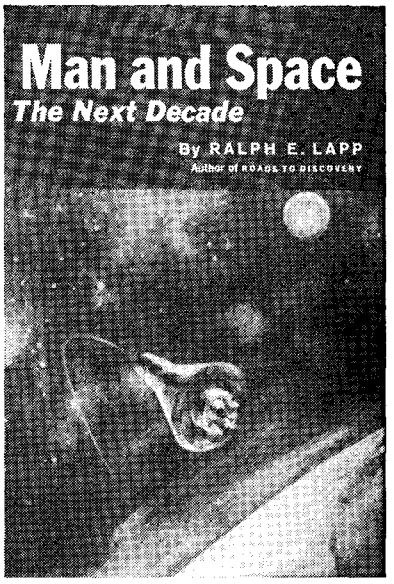
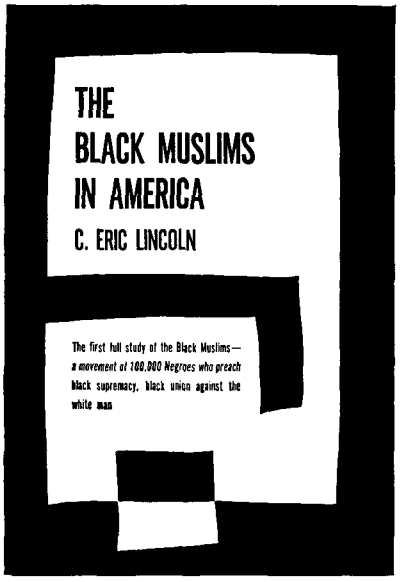
Books in the News





In and Out of Orbit

By John P. Hagen, *who is the director of the Office of the U.N. Commission, National Aeronautics and Space Administration.*

ON SUNDAY, March 26, the Washington *Post* carried two stories: one toward the bottom of the front page described a Russian flight in which a dog was put into orbit around the earth in a five-ton capsule, then safely returned to earth. The second story, on an inside page, told of an American satellite, weighing eighty pounds, shot into a high eccentric orbit to make scientific measurements of the radiation in space. Two years ago either story would have carried banner headlines and dominated the news for at least that day. That this is no longer so is good: it shows that space is growing up, and that the public is becoming more mature in its consideration of space activity. In a somewhat different vein, on March 14 the Air Force released information on the failure of an Atlas missile, which they announced was intended to break the then-existing long-distance record for ballistic missiles by landing its nose cone 9,042 miles from Cape Canaveral. Again in the Washington *Post* it was on the front page, but with a small headline and only four inches of type. We take our failures and successes with equal aplomb. The desire of the Soviets to exploit the propaganda value of their latest achievement may reverse this trend, for they have returned for the time being to the Cult of Personality. Yuri Gagarin is hailed as a hero, with streets, squares, and even mountains being named after him. Where this will lead only time will tell. Our reactions seem more restrained. There is a sincere appreciation of the achievement mixed with a regret that we were in no position to carry off the feat ahead of them. An interesting exchange took place the day after the event when NASA officials were being interrogated by a Congressional committee. The hearing ended when the Representative from West Virginia, who had not participated in the cross-examination, said, "I think that the greatest contribution I could make to the sense of urgency is to let you gentlemen get back to work."

It is in this new atmosphere that Ralph E. Lapp launches his new book, **"Man and Space: The Next Decade"** (Harper, $4.95). My principal criticism of the study is that the author spends much time with the frantic days of two and three years ago, but does not apply the mature views of today. A second criticism is that in discussing the future he has wedded himself to the detailed plans of the National Aeronautics and Space Administration and talks of the Centaur and the Saturn as though they were vehicles in being. We have a long road to travel before this is so; and if we wish to preserve the healthy attitude of the press and public, we should be careful to make clear that these "vehicles" are still under development and that a great deal of agonizing testing, designing, and changing must be done before either will carry its first useful payload into space.

Mr. Lapp, who has obviously read the testimony before Congressional committees in which NASA and the Department of Defense tell of their plans for the next ten years and has read, too, some of the history of the recent past written by actors involved in the events, has put these things together to bring to the reader a history of the early part of the exploration of space and a discussion of what we may have in store for us. The author devotes much of his book to a history of the space effort, from the IGY up to the achievements at the time he went to press. He tells of the stirring times in late '57 when the Russians launched their first satellite and we were still in the testing phase of the program. But he misses the drama of the situation—the thoughtless conviction of the American public that Russia still had one foot back of a plow, the horrifying realization when the first Russian satellite was launched that we had been hoodwinked, or had hoodwinked ourselves, the hurt pride at not being "first." He considers that even now, when space has thirty times the support it had under Vanguard, it still is not enough if we are to remain competitive. He criticizes the NASA program as not having dynamic leadership, as being unimaginative, but he fails to suggest a better alternative. His "next decade" is a recital of the NASA program.

Perhaps the difficulty with this book is that it is neither here nor there. Mr. Lapp, an atomic physicist, does not like what he sees in the space program and to that view he is entitled. The reader is entitled to a view of Mr. Lapp out in the deep water away from descriptions of Mercury and Saturn and over in a region of critical analysis of our aims and objectives, in a region of careful analysis of where the Russians are (with this he is concerned but not preoccupied) and where they are going. Even five years from now what will our relative posture be?

THIS study has been difficult to review since it is about a technological topic, yet full of errors of fact. Books on or about science must be accurate. That the author is out of his field is shown on page 87, where he proposes substituting fluorine for hydrogen. "It may someday be replaced by an even more potent chemical, fluorine . . ." (For those readers who aren't chemists,

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hydrogen is a fuel and fluorine an oxidizer!) Again in Table I, where data on the planets are assembled for the reader, there are ninety entries, of which thirty stand in need of correction. The most unfortunate part of this is that Mr. Lapp has taken astronomical data given in degrees, minutes, and seconds, and converted it to degrees and decimal degrees. This in itself is all right; however, 1 degree 51 minutes (the inclination of Mar's orbit) is not 1.5 degrees but 1.8 degrees. The same kind of error was made with time. The period of rotation of Mars is 24 hours 30 minutes, written by astronomers 24^h30^m. To Mr. Lapp this becomes 24.3 hours.

Perhaps the most distressing feature of this book is that Mr. Lapp talks of things in the future, of plans, as though they were in being and call for the use of the present tense. For those who are knowledgeable this is disturbing; to the average reader it is confusing and misleading. Some examples of this and the unfortunate consequences induced by this style should be mentioned. Facing page 89 one finds a reproduction of a large radio telescope with this caption:

> The world's largest radio telescope (1962). Built by the U.S. Navy at Sugar Grove, West Virginia. The "Big Dish" measures 600 feet from rim to rim and weighs 20,000 tons. It can be aimed in any direction by swinging the cradle and energizing the motors on the circular base drive.

The unfortunate fact is that the completion of this telescope is far in the future; construction has just begun, with many knotty problems yet to be solved before this engineering masterpiece comes into being. On page 77 one reads:

> The development of the Centaur provides the United States with greater payload capability than that offered by the Atlas-Agena-B. Centaur is the name for the second stage fitted to the Atlas, but it is also used to apply to the entire rocket. . . .
>
> Centaur missions include massive "orbiters," or space vehicles sent into orbit around the moon. . . .
>
> The high payloads projectible with Centaur make possible true "soft" landings on the moon. . . .

These paragraphs surely lead the reader to believe that there is in being a vehicle called Centaur. This is not so. NASA is just now developing the technology of burning hydrogen with oxygen in a new engine. Much work needs to be done before the first Centaur test vehicle combining the new Centaur second stage with an Atlas booster can be put on the stand at Cape Canaveral; and, once there, many test firings must be carried out before this country does in fact have a Centaur vehicle.

The author has not given his speculations on how this country might best deploy its resources and manpower, not only to stay ahead in this race for space, but to uncover more quickly more of the secrets of this system of worlds we live in and, by uncovering them, make this world of ours a better and a richer one.

For all that I have said, the book is well worth reading since it gathers the thoughts of many people on why we are in space and how we hope to improve our ability to explore it.

Needed: Antidote to Hatred

By Kenneth B. Clark, *professor of psychology at the College of the City of New York.*

IN A remarkable foreword to **"The Black Muslims in America"** (Beacon Press, $4.95) the distinguished psychologist Gordon Allport wrestles with the personal and social dilemma posed by the form of inverted racism described so effectively in this provocative book. Allport confesses his anxiety over the persuasiveness of the arguments of the leaders of the Black Muslims and candidly states his fear of the implications of this movement. The foreword sets a tone that the book more than fulfills.

This is a frightening book. On the surface it is a dispassionate and thorough study of the history, ideology, organizational structure, methods, and techniques of the Black Muslims. C. Eric Lincoln presents an analysis of this group that dispels many preconceptions and wishful ideas about their strength and significance. As an objective study of a social phenomenon his book is outstanding. The author is at his best when he is describing the ideas, manner, ambiguities—intentional or unintentional—of the leaders and the appeals to and techniques of control of their followers. He explains adequately the historical and contemporary social and political context within which the Black Muslims must be understood. The book presents a perceptive analysis of the differences between the methods of this group and that of other Negro organizations such as the National Association for the Advancement of Colored People. The leaders of the Black Muslim movement emerge as human beings with the usual postures, rigidities, strengths, and weaknesses, rather than as stereotypes or demons.

The author writes with clarity, with compassion, and with some evidence of deep personal conflict. On this deeper level his book is an example of the dilemma of the intellectual Negro confronted with the hard, logical extremism of "black-white" categorical racism. Mr. Lincoln struggles to maintain his own ethical balance in the face of the encompassing logic of hate that the Muslim leaders develop from their premises. He asserts that inverted racism is no more acceptable than its cause, primary racism. To counteract the logic of the Muslims the author offers the values of American middle-class respectability and the Christian ideal of love. But he does not deal convincingly with the question why such values should be expected to serve as an antidote to the hatred of the Black Muslims when they have not yet cured the racist disease of white bigots, the respectable anti-Semites, and the gentle segregationists.

The other subtle theme that permeates this book and again reflects the dilemma of the author is his plaintive appeal to white Americans to resolve the problem of racial hatred before it destroys our society. It would be easy to interpret these appeals as either special pleading or another example of a Negro begging for acceptance as a human being by those who refuse or are unable to grant him this minimal dignity. Mr. Lincoln, however, uses the additional strategy of demonstrating that the hatred engendered by the Black Muslims is not merely the mirrored image of the racial hatred of whites but is an extreme and virulent form of the disease that could become a social plague. He argues implicitly that if for no other reason than enlightened self-interest and the need to control the destructive potential of the Black Muslims, whites themselves should insist upon a society dominated by racial justice. He does not come to grips with the disturbing fact that the need for the elimination of American racism existed prior to, and is independent of, the Black Muslims' organized racism.

Elijah Muhammad, the leader of this movement, states: "It is a terrible thing for such people . . . to charge me with teaching race hatred when their feet are on my people's neck and they tell

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The New French Novel: Philosophy and Poetry

By Laurent LeSage, *professor of French literature at Pennsylvania State University.*

MICHEL BUTOR explains that he became a novelist in order to indulge his two passions, philosophy and poetry; to a great extent this might be the confession of all the young French novelists of today, who use fiction as a means of philosophical investigation or of lyrical expression. The widely discussed "nouveau roman" is generally described as a revolution in novelistic technique and its proponents as writers more concerned with matters of form than with anything else. But behind technique there is philosophy of art and of life, and the "new novelists" are not so much art-for-art's-sakers as grave and thoughtful young writers seeking art forms that will not betray their thought or stifle their hearts. As such, they follow, more than is generally noted, in the footsteps of their elders—the great French philosopher-novelists and poet-novelists of the twentieth century. Their technical borrowings from abroad must not make us forget what they owe to Proust, Gide, Cocteau, Breton, Malraux, who were the authors they studied in their youth, or to Camus and Sartre, who were their immediate masters. Indeed it was probably Sartre who first directed their attention to English-language writers, whose literary techniques he recommended on patently philosophical grounds.

It was on philosophical grounds that Sartre, in a notorious attack on François Mauriac in 1939, denounced the literary practice of presenting characters by forthright analysis. When Alain Robbe-Grillet launched the "nouveau roman" in the mid-1950s with a renewed attack on "psychological analysis" and the "sacrosanct Balzac tradition," he was merely taking up where Sartre had left off and aiming, like his master before him, at the philosophy underlying a literary technique. The new writers are vowed to finish once and for all with such fundamentals of classic French philosophy as the concept of a human nature as such, the intrinsic personality, the intelligibility of the universe—in fact with the whole humanistic tradition, which has been increasingly under fire during the course of the century. Their arguments, we may note, though conducted in the name of philosophical verity, serve always the cause of poetic liberty as well.

Nothing is more futile, the new writers declare, than the time-honored ambition of French novelists to expose the real nature of a person underneath appearances. A person has no real nature but is just an ever-changing, ever-fluid stream of sentiments and instincts common to all. All the devices used to "create characters" should accordingly be scrapped: the vital statistics, the full-length portraits, the significant trait, etc. Even names can be omitted and speeches unidentified. The only use a Nathalie Sarraute finds for the old paraphernalia to define a person in the world is a derisive one—to show that individualized man is a fake or a puppet. One cannot say in France today what Walter Besant prissily said in England in the Eighties: "It is, fortunately, not possible in this country for any man to defile and defame humanity and still be called an artist." A being created neither in the image of God nor after an ideal pattern, mortal man as viewed by the new novelists is characteristically a sorry, anonymous creature who stumbles through life after mirages. The order, the plan, the meaning that he seeks is never grasped because it does not exist in the universe. If man cries out and no one answers, Robbe-Grillet tells us, he is wrong in assuming that someone refuses to answer. He should simply conclude that no one is there.

WITHOUT norms, identities, or fixed values, the new novelists can only record the activities of their consciousness—describe the world as it is illuminated by consciousness, and consciousness itself in its act of perceiving and trying to understand. Robbe-Grillet, Butor, and Claude Simon do precisely this and make of their heroes nothing more than a roving eye and a reacting brain. Author and reader are one with the hero, never outside or above him, never seeing or knowing more than he can. A fixed "post of observation," interior monologue, and stream-of-consciousness description prevent either one from assuming a privileged position. No more in the novel than in the universe is there a place for a transcendent being.

If the heart of fiction is still the story, it is so with the new novel in a very special sense, for the assumption of a universe devoid of retribution or compensation, in which events have no reality other than a subjective one, rules out meaningfully organized episode. Plot is reduced to a vague allegory of man's everlasting search to understand and his eventual frustration. Typically it follows the narrative lines of a quest, parodying the Grail legend (Jean Cayrol, Kateb Yacine), the Odyssey (Marguérite Duras, Claude Ollier), or the detective story (Robbe-Grillet, Butor, Simon). The adventure simply creates itself as the deambulatory hero moves along his uncharted course (nothing preconceived in the novel or foreordained in the universe) and stops without resolution at a point arbitrarily set by the author. Butor's Jacques Revel never succeeds in solving the mystery of Bleston, Robert Pinget's M. Levert never gets the letter written to his son, Yacine's Nedjma fades away in a mythological past. To give their works structural reinforcement the new French novelists have had to rely heavily upon formal pattern.

Robbe-Grillet and Butor provide a rigid frame for their works by means of strict temporal limitation: "**Passing Time,**" by Butor (translated by Jean Stewart, Simon & Schuster, $3.95), encompasses exactly one year, the period a young French clerk is assigned to an English firm in the town called Bleston. But within the arbitrary time limits we find everything but straight chronological progression in the novels of these authors. In "Passing Time" it is broken by methodically juxtaposing two moments of the year: Revel starts in May to write the account of his stay begun in September, so that with every day there is blended the evocation of an earlier one. If objective time is rigorously contained, subjective time roves at will in these novels of a consciousness at work. Recollections, returned images take it far beyond the boundaries of calendar and clock. It is obvious that other than for reasons of pattern, objective time—like any other manifestation of an orderly universe—is there only to be flouted. Pinget and Simon also impose a temporal limitation, but the vagaries of the remembering mind all but obliterate it. The title character in "**Monsieur Levert**" (trans-

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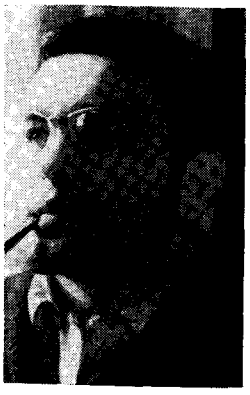
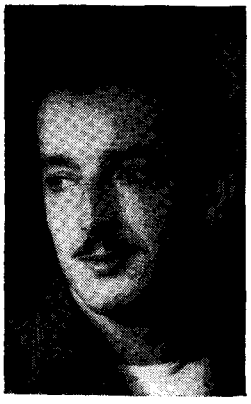
Seven Authors Of the Nouveau Roman

KATEB YACINE: Although he writes in French, Kateb Yacine is regarded as the voice of the "new Algeria." He comes of a long line of literary men; his first name, Kateb, is the Arabic word for "writer." Yacine was born in 1929 near Constantine; his life has reflected the postwar turbulence of his country. At the age of sixteen, while a student at the Collège de Sétif, he was arrested following the May 1945 demonstration, and was interned for several months, after which he was released for lack of grounds for prosecution. The following year his first book, a collection of poems, was published. For the next few years Yacine was a reporter for the *Alger Républicain*, covering Saudi Arabia, the Egyptian Sudan, and Soviet Central Asia; he also worked as a stevedore in Algiers, and in France as an agricultural laborer, bricklayer, and electrician. In 1952 a group of friends provided help that enabled him to devote all his time to the works he was then engaged on, one of which was "Nedjma," and the other "La Cadavre Encerclé," published in *Esprit* in 1955. Yacine spends a great deal of time traveling, and usually finds it expedient to remain strictly incognito. Photographs of him are hard to come by.



ARRABAL, who uses only his surname on the covers of his books, was born in Melilla, Spain, in 1932; though he now lives in Paris and writes in French, he considers himself an exile rather than an emigré, and hopes that one day he will be able to return to his native country. Meanwhile his experimental writing has established him as a member of the French avant-garde. Besides the novel "Baal Babylon," he has written several plays.



JACQUES SERGUINE: In making his own pseudonymous self the narrator and chief character of "Special People," the young Frenchman writing under the nom de plume of "Jacques Serguine" has followed a device that was effectively used by Colette, among others. His book was published in France as "Les Fils des Rois" ("The Sons of Kings"). Still in his twenties, the author has recently finished a second novel.

CLAUDE SIMON waited almost twenty years before deciding to write "The Flanders Road," a novel set in World War II, for fear of "false images that would misrepresent my subject to the reader, but more importantly of false images I myself might have acquired or retained. . . ." Simon himself served in the cavalry during the war, was taken prisoner, and escaped. His first novel appeared in 1946.

MARCEL BUTOR, author of "Passing Time," recently spent a year in America, where he taught at Middlebury and Bryn Mawr. He is one of the leaders of the revolutionary young writers experimenting with the "New Novel"; in 1957 he won the Prix-Renaudot, which in France implies large sales as well as literary merit. One other of his books, "A Change of Heart," has been published in the United States.

ANTOINE BLONDIN: "A Monkey in Winter," currently being made into a film with Jean Gabin and Daniel Gelin in the leading roles, is Antoine Blondin's fourth novel, and was awarded the Prix Interallié for 1959. It is the first of his books to appear in English. Blondin was born in 1922, and grew up in Paris, where he now lives. He writes a weekly column for *Equipe* and is a regular contributor to *Paris-Presse* and *Elle*.

ROBERT PINGET: A dramatic adaptation of Robert Pinget's "Monsieur Levert," made by the author himself and entitled "Dead Letter," was recently performed in Paris on the same program with Samuel Beckett's "Krapp's Last Tape." In 1960, Pinget, who has published several other novels in France, received a Ford Foundation grant under which he visited for six months in the United States. He is a native Parisian.

—Ruth Brown.

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lated by Richard Howard, Grove, $1.95, paperback) is writing to his son about the burial of the shoemaker's daughter on the previous Thursday. But not only does today intrude in the account of Thursday, but days long past as well. As in "**The Flanders Road**," by Claude Simon (translated by Richard Howard, Braziller, $4), scenes and conversations break off, give way to others, resume—without any regard to chronology or any warning to the reader, who loses track and eventually abandons all notion of sequence. Which is exactly what the new novelists want to happen.

The limitation of external time is normally accompanied by limitation of space—a single town, a building, even just a verandah. Add the limitation of action—a slim adventure or situation narrated from a single point of view—and we have something like the three unities of the classic French theatre to give the new novel a simple basic architecture. But the complicated inner organization with the constant alternation and repetition of scenes or narrative fragments suggests borrowings from other arts such as painting and music. In themselves the tableaux of a Butor or a Simon constitute structural elements—the Bleston cathedral, symbol of hostility and possible crime; Reixach's death scene, recapitulation of Simon's erotic theme and his concern with decadent families. One feels, in addition, that the novels in their entirety may have been conceived as huge single paintings with design and color arrangement worked out on the principle of filling a canvas, or as a musical composition, in view of the inherent quality of movement in fiction. It is easy to regard episodes like that of the shoemaker's daughter in "Monsieur Levert" as a theme with variations; all recurring elements in these novels, in fact, are like motifs in a musical scheme. On the other hand, in Yacine's "**Nedjma**" (translated by Richard Howard, Braziller, $4), a novel without beginning or end, the chapters are more like planets moving around an empty center, just as the characters move in their orbits around the motionless heroine. But from wherever the pattern is borrowed, it is used to destroy chronology, causality, and all the props of the common-sense universe.

Style and syntax must also be regarded in the light of the new novelists' repudiations. To replace ordinary discourse with its orderly sentences and neat paragraphs, each author has sought an expression faithful to his own inner vision of things—precise, cold notations with Robbe-Grillet, endless and minute compilations with Butor, squirming masses of words with Sarraute, tangles of images with Simon, and a potpourri of rhapsodical tirades, movie captions, and confidences with Yacine. In forsaking the conventional language of narration for that of the mind stream with its rhythms and its welter of imagery, the new novelists have left prose for poetry, precisely for that sort of poetry defined by the Surrealists as the only one worthy of the name. Poets already by their emphasis on man's primal reactions to the universe, by preferring formal patterns to story-telling, the new novelists obtain full poetic status by a style unequivocally in the service of self-expression and evocation. As poets, then, as well as philosophers, they continue the dominant trend in the French novel. They have borrowed devices from foreign writers—from Joyce, Faulkner, Virginia Woolf—and have accomplished a revolution in technique. But only to accomplish a far deeper and more significant revolution long under way at home. In spite of noisy abjurations—in which the authors themselves have their part—the "new novel" remains a French novel.

IT should not be thought, moreover, that only the "nouveau roman" continues the trend of poetry and philosophy in the French novel. Of the sheaf of seven new translations I have before me, three do not "officially" belong. But the three authors qualify as poets, and their narrative devices, often in line with those of the avant-garde, bespeak a common philosophical intention. Antoine Blondin's "**A Monkey in Winter**" (translated by Robert Baldick, Putnam, $3.50), prize-winner and best-seller in France, charms by its winsome writing reminiscent of Jean Giraudoux as much as by its account of a drunken spree unparalleled in recent fiction. The man who joins the innkeeper on a bender is another of the outsider-heroes, revolting, like the innkeeper, against established values and seeking to make some sense of life and the universe. Their story ends, as we have learned to expect, without resolution. "**Special People**," by Jacques Serguine (translated by Richard Howard, Farrar, Straus & Cudahy, $3.95), is also a novel of debauch—the gilded youth of today trying to find meaning in life through the physical. Its young author presents the eternal myth of youth in the contemporary mode—no sustained narrative but four frescoes in which events and conversations alternate with apostrophes to the sun, the sea, and the beauty of women.

"**Baal Babylon**," by Arrabal (translated by Richard Howard, Grove, $1.75, paperback), takes its pattern likewise from the visual arts, but rather than tableaux, we find here tiny mosaic pieces that fit together to create a picture of childhood and youth, flashes of memory that evoke a boy's encounters with hate, bigotry, and sin. In all these novels, new with or without quotation marks, we see the world as refracted through a consciousness—a world of terror and mystery, but also of such awesome beauty that young authors cannot help but describe it adoringly even in their despair.

Your Literary I. Q.

Conducted by John T. Winterich

"WITH THIS RING . . ."

Here come the brides, all from fictional titles selected by Helene Nitzsche of Maquoketa, Iowa, who asks you to assign the correct veiled ladies to the correct authors. Banns are published on page 44.

1.	Margaret H. Freydberg	( ) "The Bride"
2.	Francis Brett Young	( ) "The Sea Bride"
3.	Ben Ames Williams	( ) "The Fair Bride"
4.	Edward F. Murphy	( ) "Bride of Glory"
5.	Sir Walter Scott	( ) "Cargo of Brides"
6.	Edward Streeter	( ) "The Tragic Bride"
7.	Hartzell Spence	( ) "Bride of Fortune"
8.	Harnett T. Kane	( ) "The Quaker Bride"
9.	Walter O'Meara	( ) "The Spanish Bride"
10.	Bruce Marshall	( ) "Bride of the River"
11.	Janet Whitney	( ) "Father of the Bride"
12.	Samuel Ornitz	( ) "Bride of the Sabbath"
13.	Laura Harris	( ) "Bride for New Orleans"
14.	Helen Rucker	( ) "Bride of the Conqueror"
15.	Bradda Field	( ) "The Bride of Lammermoor"
16.	H. J. Kaplan	( ) "The Spirit and the Bride"

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Accolade for Intelligence

"The Intellectual Hero: Studies in the French Novel 1880-1955," by Victor Brombert *(Lippincott. 238 pp. $5), analyzes recent French intellectual attitudes and the public's reaction to them as seen through fiction of the period 1880-1955. Leon S. Roudiez is associate professor of French at Columbia University.*

By Leon S. Roudiez

—*Robert Gimbel.*
Victor Brombert—"a perceptive picture."

AT A TIME when the American academic world—or its Harvard satellite, at any rate—is establishing a beachhead in Washington, Victor Brombert happens to present us with a perceptive picture of French intellectuals and their own tragic venture into politics: a relatively recent and possibly short-lived foray that began with the Dreyfus case and ended after the Resistance and Liberation episodes of the Second World War. Essentially, of course, he is concerned with the rise and fall of the intellectual as a fictional hero during approximately the same period; but the political situation is never far in the background of Mr. Brombert's study as he examines a judiciously selected group of novelists and their most significant novels. While his point of view is literary, he uses fictional literature to explore a facet of the French national consciousness—and there are many less legitimate purposes to which literature can be put.

In a way, Mr. Brombert's book could be termed a sober, successful refutation of the warning, which he quotes, that is found in Gide's "Counterfeiters": "It is always dangerous to present intellectuals in the novel: they bore the reader to death." He certainly does not claim that all French "intellectual" novels have been outstanding works of art; but one gathers from his analysis that the proportion of failure to success has been no greater here than in other categories of fiction and that a wholesale condemnation of the intellectual as hero is "excessively harsh and shortsighted."

Some of the novels he discusses are obviously second-rate and it is their importance as sociological or psychological documents that strikes one first and foremost; none, however, is without some value and Mr. Brombert quite expertly manages to bring it out. Particularly, he makes such a strong case for Louis Guilloux's "Bitter Victory" that more than one reader will surely be prompted to read this novel again, perhaps even to discover it—wondering if Guilloux has not been unjustly neglected. Equally stimulating among the chapters devoted to major writers are those dealing with Roger Martin du Gard and Malraux. Of the novels of Martin du Gard it is "Jean Barois" that receives most of the attention, and Mr. Brombert writes, "Certainly, no other work of fiction so movingly recaptures the epic climate of this battle of ideas" involving the struggle between "the authority of the Church and the rights of the individual conscience." He rightly stresses the unity of Malraux's work—a unity some commentators have recently tended to doubt—and bestows high praise on "Man's Hope," feeling that critics "have not always been fair to this very beautiful book." Here again he is extremely convincing and, without losing sight of his main theme, demonstrates how the novel's esthetic qualities are due to Malraux's ability to infuse life into intellectual problems "by placing them in the midst of action" and using "the very structure of the novel to lend concrete meaning to the dialectics of thought and passion." The chapter on Sartre is more involved with significance than with esthetic merit—quite appropriately so, for Sartre has been much more successful as playwright than as novelist. But it is in his novels that Mr. Brombert finds the expression of what he calls the "tragic impasse"—brought about by the intellectual's realization that he is indeed (as his enemies had claimed ever since the time of the Dreyfus case) "a voice without a mandate," together with his inability to renounce an "ascetic allegiance with the suffering of others."

At the very outset Mr. Brombert emphasizes the differences in attitudes toward intellectuals in France and in Anglo-Saxon countries. He is quite justified in doing so (and he has a goodly number of quotations to back him up); but, as he himself also seems to imply, the case has often been overstated. It is not so much that we stand in awe before our eggheads; it is rather that, on the whole, the French are far less impressed by their intellectuals than would appear on the surface. Most of what we know about their status we have learned from French books; as Mr. Brombert points out, French books, even fiction, are quite often written for a sophisticated public by intellectual authors who are, in turn, appraised by intellectual critics. As a result, we ignore the opinions of those millions of Frenchmen who do not read books, or who read books that are scorned by the critics; we forget that Cécil Saint-Laurent probably has more readers than Sartre and Malraux combined. In addition to a number of well-known contributing causes, some of which are restated in this study, one important factor that is often overlooked (even by Mr. Brombert) is a concept of education that has remained extremely aristocratic.

However, omissions and errors, inevitable as they are in a work of this scope, are gratifyingly few.

FRASER YOUNG'S LITERARY CRYPT NO. 929

A cryptogram is writing in cipher. Every letter is part of a code that remains constant throughout the puzzle. Answer No. 929 will be found in the next issue.

BRIGHT OQREQARB CRXB KRL AHSX LR MX MRNEAL HL LAX OQGIX RZ GKCGSGCNHT ZQXXCRW. DRAK ZRBLXQ CNTTXB.

———

Answer to Literary Crypt No. 928

A puritan is a person who pours righteous indignation into the wrong things. —CHESTERTON.

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The Cuba Incident and the Rule of Law

EDITOR'S NOTE: *Arthur Larson, author of the following guest editorial, is director of the World Rule of Law Center and professor of law at Duke University. He is a former Under Secretary of Labor and director of the United States Information Agency, and was special assistant and consultant to President Eisenhower from 1957 until the present Administration took office.*

IN THE first detailed exposé of what went on behind closed doors before the decision on the Cuban enterprise was made, Wallace Carroll recounted in more than three full New York *Times* columns the many elements that were discussed and weighed: the intelligence estimates, the chances of success, the possible effect on American prestige, the matter of timing, and so on. At almost the end of the article, after a reference to the recruiting, training, and financing of invasion troops in the United States, there followed this sentence: "Attorney General Robert F. Kennedy and Abram J. Chayes, State Department's legal adviser, checked the laws covering such activities and raised questions about their legality." This is one of the very few references to law to be found in the millions of words that have been written about the Cuban incident.

Now that the enterprise has miscarried, the reaction of the American people, official and unofficial, follows the same pattern: the timing was bad; the intelligence work was bad; the failure to do an all-out job was bad; the effect on American prestige was bad. It is time someone said plainly—and not just as an incidental afterthought—that the whole affair was a flagrant violation of law.

Take a look at the Federal Criminal Statute quoted on this page, and at the passage from the Habana Treaty (which under Article VI of our Constitution is, with the Constitution and statutes, the "supreme law of the land"). Then recall that only a few weeks ago we were watching on television the marching drills of recruits and the activities of enlistment centers, and reading in our papers illustrated accounts of the open recruiting, financing, and training of these forces in several centers on the soil of the United States. (I do not presume to discuss alleged active aid by governmental agencies; mere governmental tolerance of such activities on our soil is illegal in itself; affirmative governmental participation would sharply increase the gravity of the offense.)

What has gone wrong in this land that prides itself on being the guardian of the rule of law?

Are these laws out of date? No. There are ten pages of notes of decided cases following the statute first cited. The noninterference principle stated in the other quotations on this page has been restated in a number of subsequent treaties and declarations made by the American republics, including the Bogota and Caracas actions designed to provide, through the Organization of American States, procedures for this very problem. The same principle has been applied by actions of the General Assembly to actual cases, such as the actions in 1948 and 1949 condemning aid by Albania, Bulgaria, and Yugoslavia to Greek guerillas.

Are these laws mere "legal technicalities"? They are not. We are not dealing here with the fringes of international law and conduct. This is the very heart of the matter: the integrity of national states; the right of freedom from interference in domestic affairs; the illegality of force in international relations.

Are we justified in our conduct be-

(*Continued on page* 53)

Principles and Precedents

WHOEVER, within the United States, knowingly begins or sets on foot or provides or prepares a means for or furnishes the money for, or takes part in, any military or naval expedition or enterprise to be carried on from thence against the territory or dominion of any foreign prince or state, or of any colony, district, or people with whom the United States is at peace, shall be fined not more than $3,000 or imprisoned for not more than three years, or both. *18 United States Code Annotated Sec. 960.*

EVERY STATE has the duty to refrain from fomenting civil strife in the territory of another State, and to prevent the organization within its territory of activities calculated to foment such civil strife. *United Nations Draft Declaration on Rights and Duties of States, Art. 4 (Adopted without adverse vote by U.N. International Law Commission.)*

THE CHAIRMAN (Manley O. Hudson) pointed out that . . . behind that principle there was an ancient principle of international law that States could not tolerate the organization on their territories of armed forces intended for an attack on another State. *1949 Yearbook of the International Law Commission 119.*

THE CONTRACTING States bind themselves . . . 1. To use all means at their disposal to prevent the inhabitants of their territory . . . from participating in, gathering elements, crossing the boundary or sailing from their territory for the purpose of starting or promoting civil strife. *Treaty of Habana, 1928, Treaty Series, No. 814; 46 Statutes at Large, 2149.*

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LETTERS TO THE EDITOR

TRIBUTE

ALLAN NEVINS's article on Henry Seidel Canby [*SR*, Apr. 22] is a fine tribute to a great editor, and does full justice to each of his many facets. The blood runs warm through each of Nevins's paragraphs, as it ran in Canby's veins.

HARRY SALPETER.

New York, N. Y.

"MANNER OF SPEAKING"

THANKS FOR inaugurating the new column by John Ciardi, "Manner of Speaking." I'm glad to see we're going to have more of this gifted writer's work.

A. N. RENFROW.

Chicago, Ill.

JOHN CIARDI'S "Manner of Speaking," in which he says that from now on he won't answer his mail, has upset my apple cart. I did so want to be his pen pal. Things get a little dull here on the farm until good weather comes.

Like the woman in Tuscaloosa, I too like to be chatty. Lots of time, in the winter anyhow, to put my feet on the stove and think about Mr. Ciardi's pile of unread letters and a life crowded with incident. But I don't want a letter from kindly John Ciardi. There may be a billet-doux at the bottom of his unopened stack that really needs tending to. Something from the income tax department, maybe? Myopia of the mailbag is no excuse in the eyes of the law.

ROBERT LABOUR.

Sand Lake, Mich.

SINCE WE DO NOT wish to disturb your bard at a possibly inopportune moment, will you please convey an urgent message to John Ciardi through whatever interoffice communication can be provided on tiptoe:

An increasing number of overambitious, although well-meaning, writers have of late put increasing demands on our reading time. We therefore must advise Mr. Ciardi that unless he hears from us to the contrary, we shall not be able to include his new column, "Manner of Speaking," in our weekly reading.

SAMUEL AND PEARL WHITMAN.

Cleveland Heights, O.

THE RED CROSS AT AUSCHWITZ

WE SHOULD BE greatly obliged if you would be good enough to publish a refutation of statements made by Hans Zeisel under the title "Who Are the Guilty?" [*SR*, Apr. 8].

This article contains inaccurate assertions concerning the part played by the International Red Cross in the tragic drama of concentration camps in Germany and countries occupied by the German armed forces during the War.

It is quite erroneous to state that a delegate of the International Committee of the Red Cross visited Auschwitz Camp in 1944. One of our representatives merely had occasion to meet the commander of Auschwitz Camp in September 1944. Representatives of the ICRC were not granted access to the camps until April and May of 1945, during the last days of the war. Before then our institution had done all in its power to go to the aid of victims of the Nazi regime, but unfortunately without obtaining any definite results. . . .

In any case, the very many proofs of gratitude received by the International Committee of the Red Cross from former inmates of concentration camps are of far greater value to it than the criticism of persons who, without due consideration, believe that the role of a humanitarian institution is to make public protests rather than to give material assistance to those in dire need of its aid.

ROGER DU PASQUIER,
International Committee
of the Red Cross.

Geneva, Switzerland

I WROTE, with respect to the International Committee of the Red Cross: "When it finally made its first visit to Auschwitz in September 1944, fully realizing what went on, it responded by sending only food parcels . . . [and] remained silent to the very end of the tragedy."

The memorandum of the Red Cross delegate who made this visit contains the following passage (in my translation): "The British *homme de confiance principal* asked us spontaneously whether we had knowledge of the shower rooms. The rumor had it in effect that there existed in the camp a very modern shower room where the prisoners were being gassed in groups" (page 92 of the Committee's official report on "The Activities of the CICR on Behalf of Civilian Prisoners in German Concentration Camps, 1939-1943"). If the Committee did take any action as a result of this ghastly intelligence, its own report is silent about it. The intelligence itself was first published in this report after the war had ended.

This is not to detract from the enormous humanitarian achievements of the International Committee of the Red Cross, which all mankind must deeply appreciate. It is rather *because* of its eminent humanitarian role that I consider the Committee's failure to act in this particular world emergency so tragic. As to the well-deserved letters of thanks, of which the Committee must have many, let us not forget that they can only have come from those who lived to write.

HANS ZEISEL,
University of Chicago Law School.

Chicago, Ill.

THROUGH HISTORY WITH J. WESLEY SMITH

"It's a new game Mr. Naismith invented, but I'm afraid you're too tall, Fergus. It wouldn't be fair to the other players."

THE HOME FIRES

I AM MOVED to commend you for "Your Permanent Home," by Mary Kersey Harvey [*SR*, Apr. 8]. This editorial, informing us about the folly of fallout shelters, succinctly states what hundreds of well-meaning books and magazine articles have been trying to tell us over the past fifteen years. There *is* no place to hide; the sooner mankind faces the reality of modern war, and calls for a halt to global suicide, the sooner we can get on with the business of creating a peaceable society.

H. VAIL DEALE.

Beloit, Wis.

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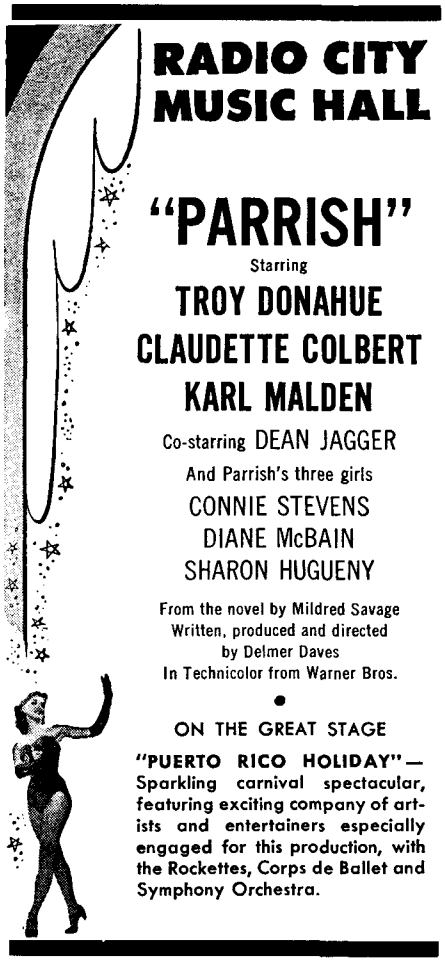

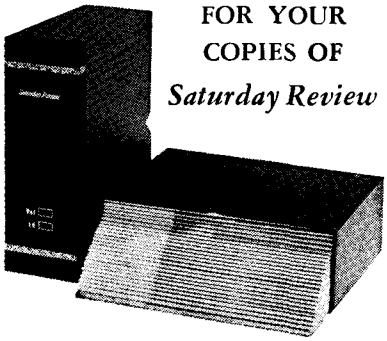

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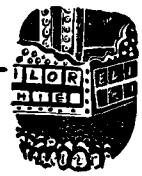

SR GOES TO THE MOVIES

Social Science I and II

SUPERFICIALLY, **"The Young Savages"** resembles just about every other study of juvenile delinquency recorded on celluloid since the days of the Dead End Kids. The camera, as always, is fascinated by the details of violence and degradation. The script, as usual, suggests that its wayward kiddies were more sinned against than sinning, that a society which permits slums must bear the responsibility for slum-twisted and slum-stunted minds. Unlike most of its predecessors, however, "The Young Savages" goes about its business the hard way. Its flashes of savagery, while brutal and shocking, are always pertinent to the story, not added for their own sake; and the screenplay, prepared by Edward Anhalt and J. P. Miller from a novel by Evan Hunter, conscientiously explores liberal catch-phrases to arrive at the hard core of truth that lies within every cliché. It never assumes that because an argument is familiar, it is fully understood or generally accepted.

One twist of plot saves the film itself from the curse of overfamiliarity. In this recounting of street-gang warfare in Spanish Harlem, three members of an Italian gang invade Puerto Rican "turf" and brutally slaughter a blind Puerto Rican youth. Public sentiment, fanned by the newspapers, calls for a quick conviction of the trio; and the politically ambitious District Attorney is convinced that the electric chair for the teen-age killers will mean the Governor's chair for him. In his investigation of the case, however, an assistant stumbles onto the fact that the blind boy was actually a leader of the Puerto Rican gang, and pimp for his fourteen-year-old sister as well. By suddenly stripping away the dead boy's cloak of innocence, the script forces the audience to consider dispassionately the deeper implications of the killing and the circumstances surrounding it.

To accentuate this, the writers have introduced a former fiancée of the hard-working investigator. The mother of one of the guilty trio, she is bitterly conscious of the environmental influences upon her boy. The investigator's wife, a Vassar graduate, has learned her sociology from the textbooks, and has answers for everything—until gang members pounce upon her with their switchblades. On the other hand, the Assistant D.A. himself is a product of this same environment and knows that, of itself, it does not necessarily spawn criminals. There is still the element of the individual and his freedom of choice.

Unfortunately, the conflict implicit in these characters never flares up into real drama. Their speeches are too pat, their motivations murky, and their issues repeatedly sidetracked by such irrelevancies as the D.A.'s gubernatorial ambitions and a newspaperman's cynicism. But if the characters lack full conviction, the intent of the film is never obscure. Like the memorable Ed Murrow radio documentary of a few years back, it fixes the responsibility for the death of an individual and the delinquency of its perpetrators firmly upon our urban society. Shooting the film in New York, therefore, provided considerably more than simply background. The littered streets, the rubbish-strewn lots, the teeming tenements, the shabby stores and dingy saloons are a constant reminder that the conditions contributing to delinquency are all too real and far too pervasive. No small part of the film's effectiveness comes from this awareness, and from the performances that director John Frankenheimer drew from many actual J.D.s, recruited on location—not to mention the work of such thoroughly skilled professionals as Burt Lancaster, Dina Merrill, Edward Andrews, and particularly Shelley Winters, whose perception and sensitivity seem to grow from picture to picture.

Peter Ustinov, the twentieth century's Renaissance man, adds movie producer and director to his innumerable careers with the screen version of his sucessful play **"Romanoff and Juliet."** Curiously, in both capacities (and as screen writer, too) he has managed to eliminate those elements of fantasy and grace that lent charm to the stage production. As producer, he elected to film his slender parable in a lovely Italian town, well within the realm of possibility. As director, he pushed too hard for laughs that should have been evoked—or, as the cigarette ads have it, "gentled"—into existence. And as writer, he coarsened the texture of his play to emphasize its dubious solution to cold-war tensions, the intermarriage of Russian and American ambassadors' offspring. But as actor, smiling like a cherub from Hell, Mr. Ustinov delivers superbly all of the film's brightest lines. Which is just as well, for no one in the supporting cast gives the slightest indication of knowing how to handle them.

—ARTHUR KNIGHT.

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Government Secrecy

Continued from page 19

tempts of highway commissions to cut down the number of motor vehicle accidents through widely publicized safety campaigns. The truth of the matter is that publicity is the Promethean gift with which modern government has been both blessed and cursed.

No aspect of the subject of government information activity can be dealt with adequately, however, except in conjunction with the whole range of problems presented by publicity and secrecy in government. Criticism of governmental secrecy, for example, cannot ignore the role that restrictions upon the release of official information may play in protecting private individuals against needless damage from adverse publicity. This is not to suggest that measures intended to shield private persons from unfavorable attention are always immune from criticism even if they result in a serious reduction in the availability of information about public affairs. It is only to point out that the need for disclosure is not the sole yardstick by which government information activity can be appraised.

Similarly, concern over government publicity needs to focus not only upon the dangers of an official propaganda machine, but also upon the fact that there are respects in which the public interest can easily suffer more from the weakness than it does from the strength of government publicity. This may be a special problem in the case of activities such as civil defense and urban rehabilitation—programs that have high priority in terms of community welfare but low standing as far as public interest is concerned. Thus, no study of government information activity is complete if it entirely neglects the possibility that in some areas we may suffer not from "brainwashing" but from the inability of government to gain the attention of the community.

IT would not, perhaps, be necessary to make these observations were it not for the fact that public discussion of government information activity is so largely shaped by journalists and others associated with the communications media. As a result, there has been a tendency to place great emphasis upon those aspects of the problem of information policy that threaten the valid interests of the newspaper and television industry. These interests are challenged primarily by excessive publicity, which presents the spectre of governmental competition in reporting the news, and executive secrecy, which threatens to block off access to news. It has not always been as forcefully pointed out that the public interest may also suffer damage from ineffective publicity or insufficient privacy in the affairs of government.

Here as elsewhere in matters of public policy, the problem is one of striking a balance. And in arriving at such a point of equilibrium in the field of government information practices, it is important to consider not only the claims that need to be weighed in the balance, such as the need to stimulate the maximum flow of information to the community and to prevent the disclosure of state secrets to a national adversary, but also the degree to which each of these conflicting interests is effectively represented in the process of pressure and counterpressure through which public policy in a democracy is so largely hammered out.

It is, in other words, a matter of estimating the practical likelihood that any of the dangers with which we are confronted in the field of information activity may occur. There can be no doubt, for example, that there are vitally important issues of public policy where practices of governmental secrecy are carried so far as seriously to impede public scrutiny and appraisal of official performance. In the past these issues have included the adequacy of national defense, the practical limits and possibilities of disarmament, and the effectiveness of American foreign policy. Here the prestige and authority of military agencies weigh so heavily in the scales, or considerations of national self-interest appear to be so overriding, that resort to gross practices of secrecy may go unchallenged, while newsmen and legislators are bending every effort to force a more vulnerable civilian agency to disclose some petty detail.

At the same time, however, there are other areas in which it has become increasingly difficult to prevent pressures for publicity from getting out of hand. "Exposure for exposure's sake," as the Supreme Court has noted, is by no means a political necessity in a free society, since the values of democracy permit and even encourage a large measure of privacy at the polling place, in the jury room, and elsewhere. And it may be far from prudent, in view of the substantial contribution privacy often makes to the efficiency of democratic government, not only in diplomacy but in domestic administration as well. There is no more difficult task facing the modern democratic state than that of containing pressures toward excessive publicity, without at the same time encouraging practices of secrecy that choke off the flow of information about public affairs upon which the vitality of government by discussion essentially depends.

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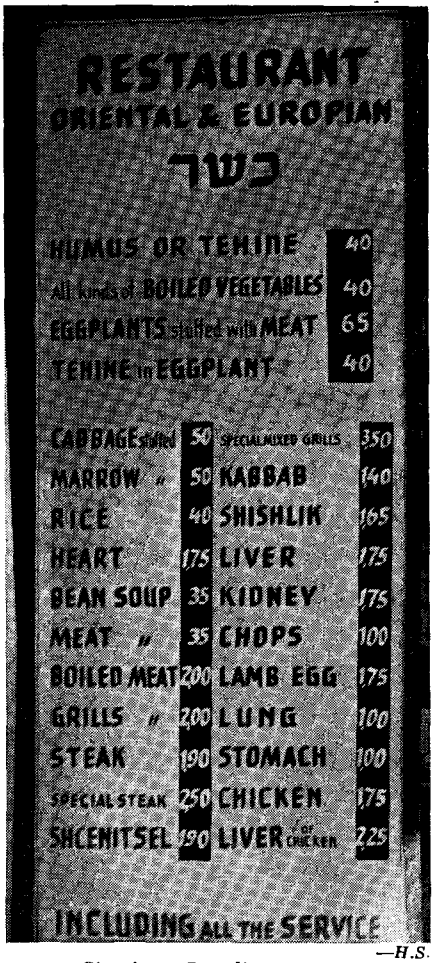
The Promising Land: 2—City Lights

IT IS something of a strain on the imagination of the visitor to Tel Aviv, where the jets come in from across the seas and where Sheraton operates a big new hotel and Hilton is talking of building another, to comprehend that fifty years or so ago the whole place was a tract of windblown sand dunes. The airplane, if you accept the Western version of its invention, was already six years up and flying, and the automobile, of course, had achieved considerable acceptance and was in full-fledged commercial manufacture long before Tel Aviv was even established. Before the First World War Jews were living a primitive existence in Arab-style houses in Jaffa, the port known since antiquity and then dominated by Arabs. In 1909 the Jewish colony was given a donation from the Jewish National Fund, a reservoir of money contributed by world Jewry for the purchase of land in Palestine. With the donation they bought dune real estate north of Jaffa. They named this quarter—for it was not in any sense a city—Tel Aviv, the Hill of Spring, the title of the Hebrew translation of a book by Dr. Theodor Herzl, the Hungarian who is considered the founder of modern Zionism. A journalist, a playright, and a critic, Herzl lived in Vienna until he was sent to Paris to cover the Dreyfus affair. There he became so fired with the need for establishing a Jewish state that he gave his life to it.

Today Tel Aviv and Jaffa run together and between them have a population of nearly 400,000, all but 6,500 of them Jews. A long-standing law prohibits tall buildings in its residential sectors and so the city has become a broad spread of three-story yellow apartment houses, virtually all of them hung with two terraces, one that glows in the morning sun and another on the other end of the apartment for the afternoon. Shaded by colorful awnings and bordered with flower beds and window boxes, residential Tel Aviv is a charming place to live. Circular green parks relieve the strain of the business sectors and trees shade the main boulevard of Dizengoff Street, named for the first mayor of the city, who also founded the Art Museum on Rothschild Boulevard. Here in the main hall on a tense day in May of 1948, as war gathered like thunderheads outside the window, the State of Israel was proclaimed.

From mid-February until mid-November Israelis sit in the outdoor café called Roval in the warmth of the Mediterranean sun, thinking, reading, correcting papers, and politicking. After dark the tables are out along the sidewalk and one follows the Bohemians to Kassit to watch the parade of strollers shuffle past. The performers come too, and the hucksters—the newsies, the dexterous type who plays the harmonica, the cymbal, and the drum all at once, and the lottery seller who opens a sealed section of your ticket right on the spot and tells you straightaway whether you have won a prize. Instant riches. The pathway to fortune and no waiting. After all these years of tourism the Western tourists are still a curiosity, especially the ladies in their elegant furs who, in this still Spartan land of toil and dedication, seem no less out of place than a dinner jacket at a church supper.



—H.S.

Sign in an Israeli restaurant.

There are fine French restaurants like the Ron in Tel Aviv, and Oriental ones like the Tzli-Esh on Allenby Road. But

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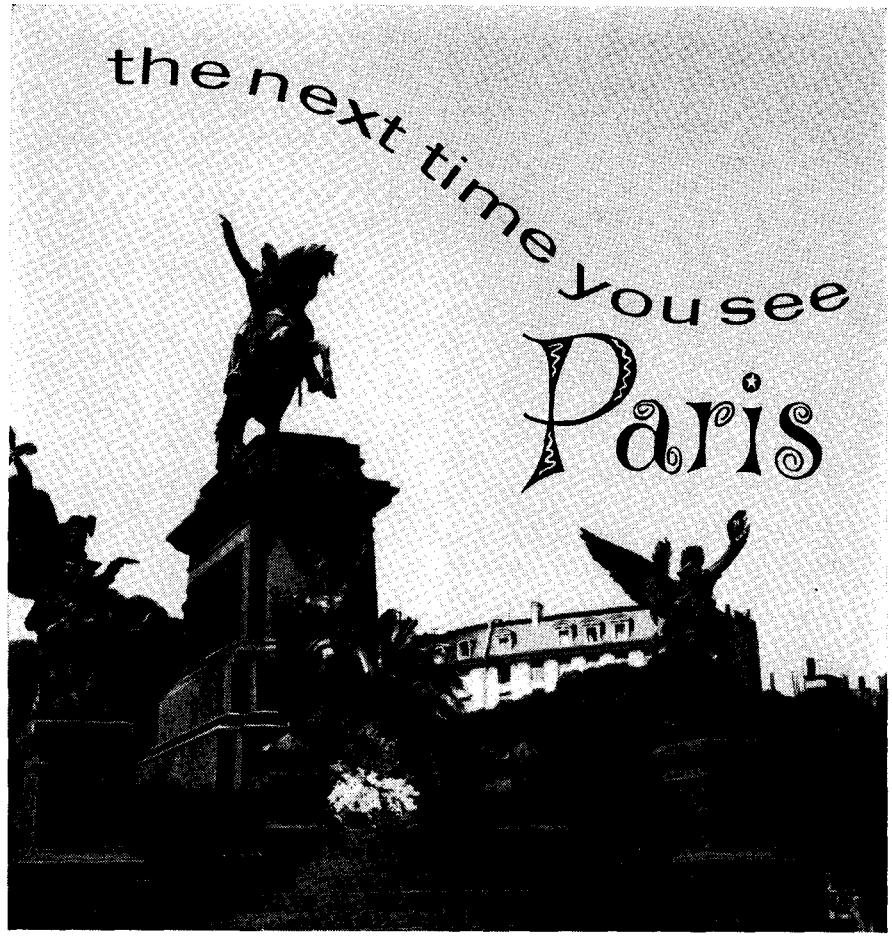
you will need a native friend to ferret out for you such tiny *boîtes* as the Zion, a hole in the wall at 29 Peduyim Street that serves such Yemenite delights as *schug,* a perfumey parsley ground with garlic, lemon, and red pepper, and *chilbe,* which is like spicy peanut butter. The chinks along the narrow alleys of Jaffa are stuffed with tiny clubs and restaurants, and not the least of the new nightclubs will be built in the old Turkish baths by the Israeli journalist and wit Dahn Ben-Amotz. Down by the water's edge dark-eyed Greeks play bouzoukia in a large hall called the Ariana and the song lasts far into the night.

Occasionally an Arab in *kafia agal* headdress, and perhaps in robes, walks through the streets of Tel Aviv or Jaffa, but most of the Arab population of Jaffa is gone now and the miserable plaster hovels, somewhat improved, are lived in now by Jews, largely Orientals and Africans. The minaret still stands, high and unmistakable, a place where the pious were called to prayer in peace and Arab snipers operated in war. Franciscans still live in the Monastery of St. Peter nearby, for St. Peter, as they will explain, often visited Jaffa, which was called Joppa in the Bible. The Greeks called it Joppa and it appears in Egyptian records, but there are some sources who say that its name came from Japheth, the son of Noah who founded the town after the flood.

Under King Solomon, Jaffa became the port for Jerusalem, for Jerusalem was always the capital as it is today, even though most embassies maintain their quarters in Tel Aviv. It is an interesting hour's drive "going up" to Jerusalem, as Israelis are fond of putting it when speaking English. Trees grow out of the craggy rocklands which only now and then give way, rather reluctantly, to farmlands. Rusted wrecks of halftracks and scout cars line the road to Jerusalem, having been left where they fell as a memorial to their heroic efforts to crack the blockade that cut off the city in what the Israelis call the War of Liberation.

An American-style gas station offers a "Sonolubrication." Alongside it Samson's Inn serves Elite's Instant Coffee as well as espresso. Not far away the trim, simple buildings of the village of Mesillat-Tsiyon sit amid the flowery almond trees, the plums, and the young cypresses. We stopped to pick up one of the villagers, an Indian girl with pecan skin and pearly teeth who had migrated here from the Jewish colony in Cochin in western India, which was settled 2,200 years ago. She had journeyed two days by train to Bombay and then flown into Israel, speaking only Malayalam. Now she spoke Hebrew as well, was married to another



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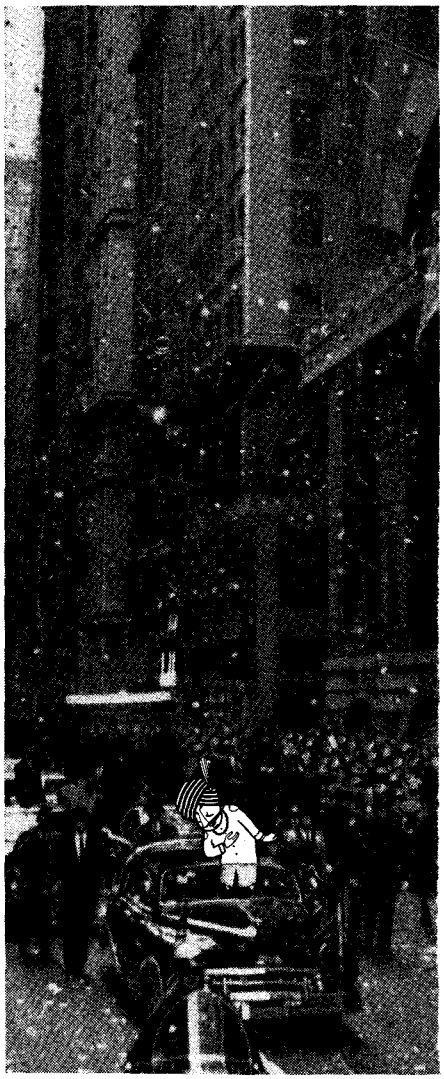

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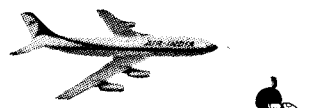

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immigrant from India, had two children, and was on her way to the clinic to see whether another was on the way. Why had she come? "This is my country," she said very definitely, as if she were answering the most obvious of questions.

It is hard to imagine what this girl might have had in common with the strange and severe sect of Jews we were to see later in the quarter called Mea Shearim, where the Natoureh Kartah, the so-called guardians of the city, zealots who don't even recognize the state of Israel, place strict warnings in their streets. Says one in Hebrew: "Daughters of Israel—Do Not Dress in Costumes of Prostitutes." Another in Hebrew and in English hanging over the market place, where the Hassidim with the hats and their long hair and ringlets walk and talk earnestly, reads: "Jewish Daughter—the Torah obligates you to dress with modesty. We do not tolerate people passing through our streets immodestly dressed."

The first of these extremists came to Palestine perhaps 100 years ago, migrating from Rumania, Poland, and Russia. The dingy quarter where they live is about all that is old in Israeli Jerusalem. By the truce lines drawn by the United Nations, all the old city went to the Arabs and even the historic and venerated Wailing Wall of the Jews lies now in Jordan. Streets down which one rides in new Jerusalem are suddenly sealed off, sometimes by a high slab of concrete, sometimes by a snarl of barbed-wire concertinas marking the new border. Just off Shivtei Yisrael Street one can drive down an alley, then walk up the outside steps of a two-story house, and from that strange vantage point look down into the old city and see its walls, its people, and its daily life. From another vantage point near Hebron Road one can stand on a wall and look down on a Jordanian military post sandbagged and manned by an Arab legionnaire in red-checkered headdress. Off King David Street, a few blocks away, one can look across to King David's tomb, where the Last Supper took place, and one can visit it as well. From a road that runs like a hairline into Arab territory, one can drive to Ramat Rachel and from that observation point look westward to Rachel's Tomb, southward into Bethlehem, and eastward to the Dead Sea.

Jerusalem is one of the oldest cities in the world, but life outside the walls was not contemplated until Sir Moses Montefiore financed the first suburb in 1860. So began new Jerusalem, an adjunct of the city that had been conquered by King David and chosen as his capital; made a spiritual center by his son, King Solomon; captured and destroyed by Nebuchadnezzar; recov-

HORSES just love Canada. So do people, of course, and in one instance for the same reasons: the race tracks are so beautiful, and so busy all through the summer. There are 414 days of thoroughbred racing here during the spring and summer months, so just about anywhere you go, you'll find the thrill and color of the great sport.

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ered by the Jews; captured by the Greeks; recovered by the Maccabean insurgents; taken by Herod; then by the Romans; then by the Arabs, who held it for 500 years until the arrival of the Crusaders who took control from the caliphs of Islam. A hundred years later the Saracens took it; then came the Turks in 1517, who held it until the British won it in 1917.

As the capital of Israel, Jerusalem has new vitality and is becoming the intellectual as well as the political center for the nation that is thirteen years old this year. Near the Monastery of the Cross, a gift of a million dollars has been given Israel by the children of Canadian liquor merchant Samuel Bronfman for an archeological and Biblical museum, part of a museum complex that will include the sculpture garden that has been offered the nation by Billy Rose, the Bezalel Museum of Art, named for the worthy who built the tabernacle for the tribes that were wandering through the wilderness to the promised land; and the Shrine of the Book, which will house the Dead Sea Scrolls. The Bronfman gift calls for the construction of fifteen pavillions and galleries that will not only provide display space for relics already unearthed, but sets aside room for discoveries to be made in the future. Archeology is everybody's outdoor sport in Israel.

Next door is the campus of Hebrew University with its stunning architecture and its new buildings, many of them donated by Jews of other lands. In the basement of the administration building, which anchors one end of the campus, is a small exhibit showing part of the Dead Sea Scrolls which Bedouin shepherds found in Wadi Qumran on the Dead Sea and sold to a dealer in Bethlehem. A photograph of Samuel Gottesman honors the American who paid for the recovery. At the opposite end of the campus stands the unusual synagogue, a white half-melon cupola covering the worshippers, who sit below the level of the ground.

To the west, in the rolling countryside, is the military cemetery, a plot of it set aside for the parachutists who volunteered for duty with the British army and jumped behind enemy lines, a pool commemorating those who drowned in the Mediterranean, as well as the graves of men who fell in the War of Liberation. Resting nearby, too, is Theodor Herzl, whose body was moved from Vienna in 1949, forty-five years after his death. It was Herzl who discovered at the Dreyfus trial that anti-Semitism hadn't died with the egalitarian pronunciations of the French Revolution, and who pushed for the establishment of a political state that would be the homeland. The British

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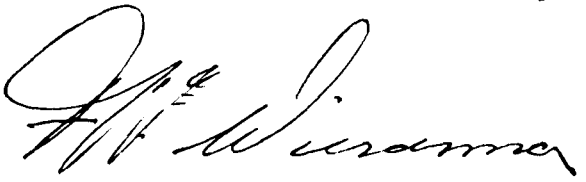

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offered him Uganda in Central Africa and at one point he was ready to accept, but purists insisted it should be the fatherland or nothing. His successors negotiated with the Turks and later with the British, producing the Balfour Declaration of 1917 calling for a Jewish national home in Palestine. When the first war ended, the Ottoman Empire was broken up into several pieces—Saudi Arabia, Syria, Lebanon, Turkey, and Palestine, from which the British mandate of Transjordan broke away in 1921. Arab nationalism began to grow but in the face of it the homeland was established. The Zionists who held the flame all those years have become street names in Israel. As for Herzl, whose dream and whose passion grew out of the Dreyfus case, his memory is revered on a hilltop on the outskirts of ancient Jerusalem, and plans are being completed to build a monument there to his memory.

—HORACE SUTTON.

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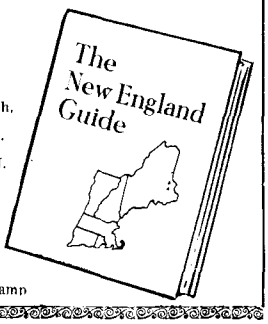

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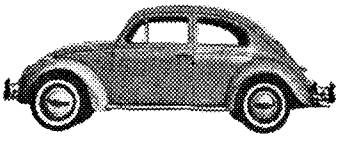

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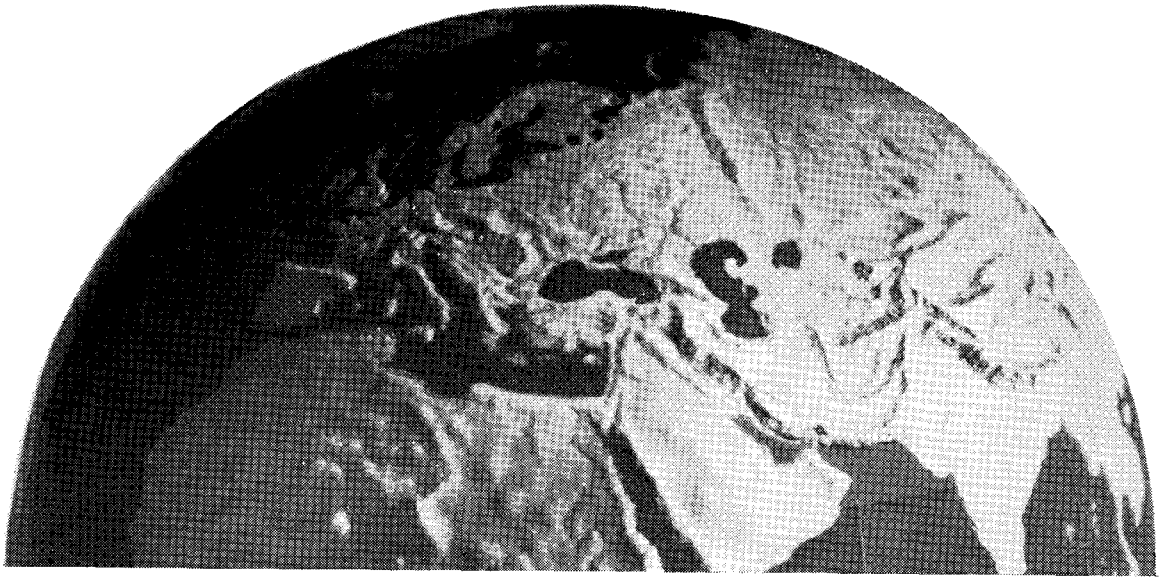

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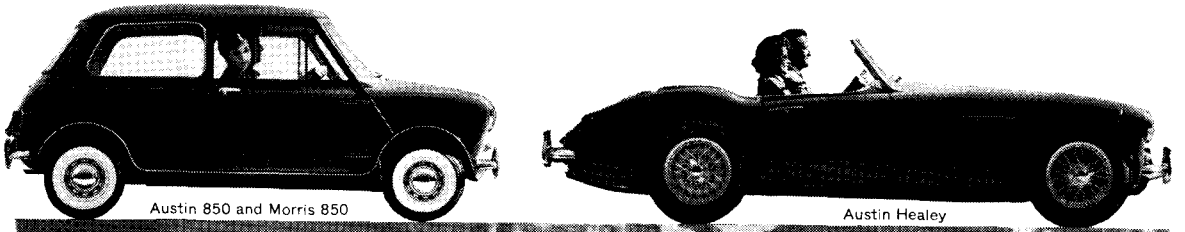

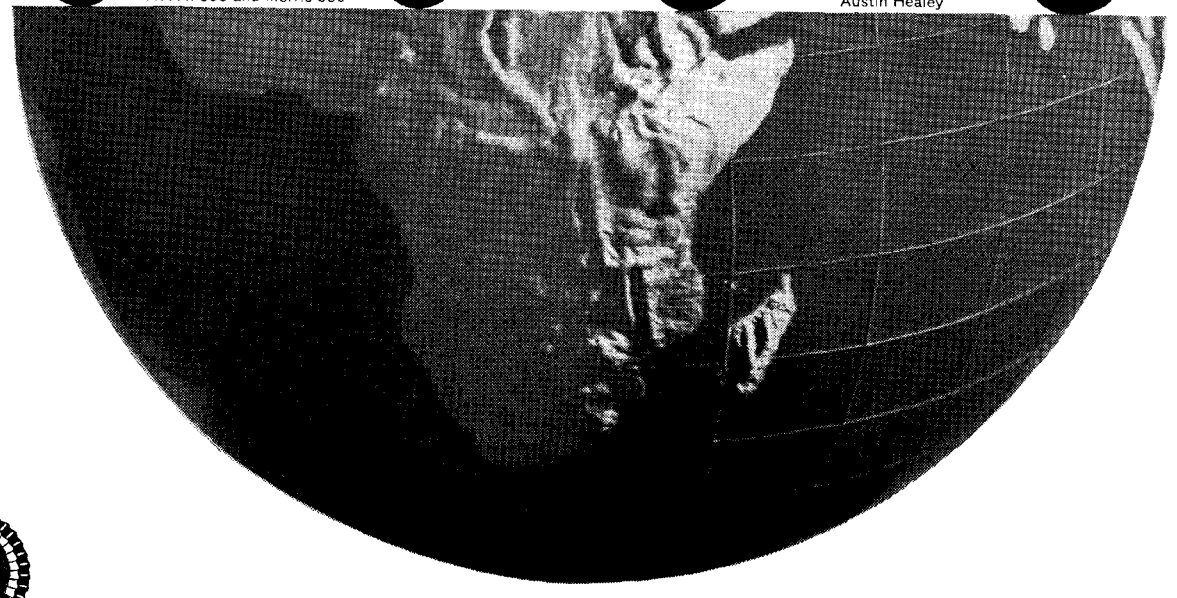

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How a Scallop Shell became a world-famous trademark

Scallop Shell on the ocean floor ▸

● Seashells carried halfway around the world—from an ocean floor in the Orient to Marcus Samuel's curio shop near the London docks—started a chain of events that created one of today's best-known trademarks.

Sailors coming off their ships sold the seashells they had collected to the curio shop owner. When used on ornamental boxes and trinkets, the shells found favor in mid-Victorian eyes, and the merchant imported thousands upon thousands of shells.

Later, the sons of Marcus Samuel gave this Far Eastern trade a new dimension by shipping the first bulk cargo of kerosene through the Suez Canal. They gave seashell names to their ships, and when a company was formed to engage in the oil business, the scallop shell became its trademark.

Perhaps it was out of sentiment for their father's beginnings that Marcus Samuel's sons thought of the shell. Yet their choice proved most appropriate for the enterprise that was to become the Shell Companies.

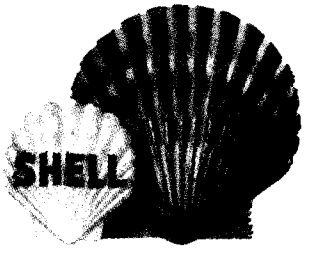
Since antiquity the shell has symbolized the sea, the voyage and the quest. Venus, born of the sea, was identified with the shell. It was the badge of pilgrims to the shrine of the apostle, St. James—and of Crusaders in their quest to the Holy Land.

In our day, as name and trademark of the Shell Companies, the shell continues to be the sign of the quest. Shell men search for oil in forests, deserts and under the ocean floor. Then the quest goes on in Shell laboratories where research people seek new products from petroleum.

Examples: man-made rubber that duplicates tree-grown rubber for the first time. New insecticides to aid the farmer in his age-old battle against pests. Adhesives so tough they replace rivets in airplanes. And, of course, always finer gasolines and motor oils.

When you see the Shell sign think of it as the symbol of the quest for new ideas, new products and new ways to serve you. *The Shell Companies: Shell Oil Company; Shell Chemical Company; Shell Pipe Line Corporation; Shell Development Company; Shell Oil Company of Canada, Ltd.*

●SHELL OIL COMPANY, 1961



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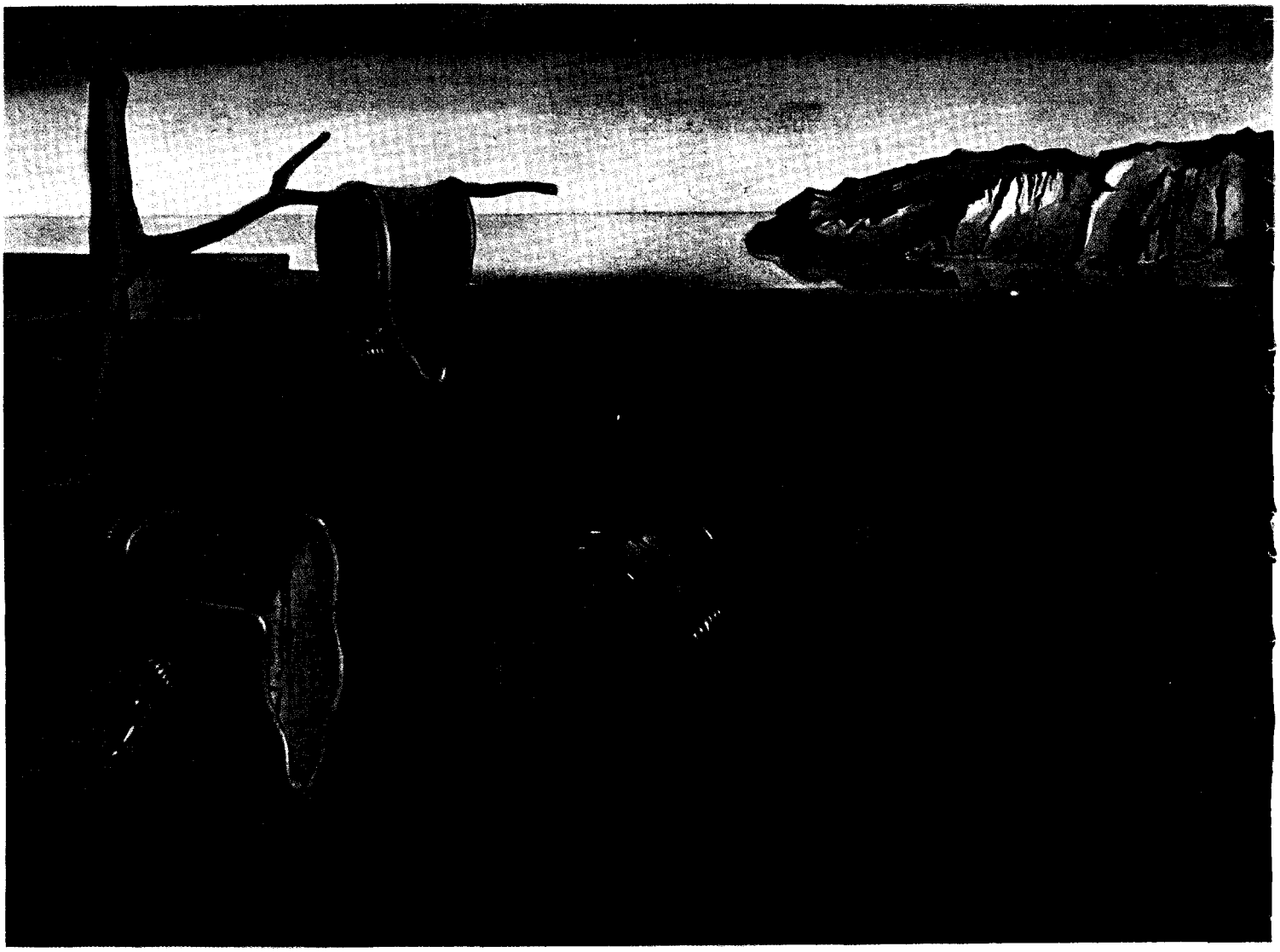
LANDMARKS OF MODERN ART



"The Persistence of Memory," by Salvador Dali—1931 (The Museum of Modern Art)

THIS SCENE, with its obsessive associations, has the intensity of a nightmare. Dali here used highly realistic methods to express unrealistic ideas, thus making the impossible seem plausible. The painting owes much to modern Freudian investigations that find true reality only in the unconscious. Suggesting far more than the implacable pressure of time, these limp and bug-infested watches draped in a dead landscape have become classic symbols of anxiety and corruption.

—K. K.

This is the first in a series of reproductions that will appear in SR from time to time as brief introductions to certain pivotal works of the twentieth century.

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Black Pearls and Skulduggery

"The Forgotten Peninsula: A Naturalist in Baja California," by Joseph Wood Krutch *(Sloane. 277 pp. $5), and* ***"Yesterday's Land: A Baja California Adventure," by Leonard Wibberley*** *(Ives Washburn. 154 pp. $3.50), report with seriousness and humor on a fabulous and barren land. Hal Borland is the author of "This Hill, This Valley" and other books on nature.*

By Hal Borland

THE PENINSULA called Lower, or Baja, California has fascinated a good many armchair travelers and lured a few active travelers, who have all come back with accounts of rugged passage, a barren land, and almost no natives in the scant population. La Paz, down near the peninsula's tip, is virtually a legend as the source of incredible black pearls and cut-throat skulduggery. There are old tales of one Captain Scammon and the gray whales in a lagoon off Bahia de Sebastian Vizcaino, fantastic tales. And, finally, there used to be some wonderful stories about the fabulous hunting and fishing in the marshes at the mouth of the Colorado River at the upper end of the peninsula. A few of us dreamed of some day going, not merely to Ensenada or San Felipe but all the way to La Paz.

Now we won't have to. Leonard Wibberley has gone part way down and across and back. And Joseph Wood Krutch has gone all the way, a number of times, both by land and by air. Between the two of them we have a rather full report. Mr. Wibberley's is lighthearted and, at times, whimsical. The serious part of his report is in the words of Father Baegert, a Jesuit missionary of the eighteenth century, whose ghost Mr. Wibberley summons and questions at length about the land and its people. Mr. Wibberley apparently saw all he needed to see in that one trip.

Mr. Krutch's report is serious and complete. He describes the parched, unproductive land, seashore, mountain, interior valley, the towns, the islands, the people. He has a couple of chapters on the unusual vegetation, with special attention to the Boojum tree, which seems to be unique to that area. He discusses the attempts the early missionaries made to Christianize the natives—and points out that during their regime the native population dropped from 40,000 to 7,000, thanks largely to the white man's diseases. Today, he says, "it is doubtful if more than a few hundred wretched descendants of this remnant survive. Indeed," he adds, "the one indisputable accomplishment of the conquistadores and the missionaries was the liquidation of the natives."

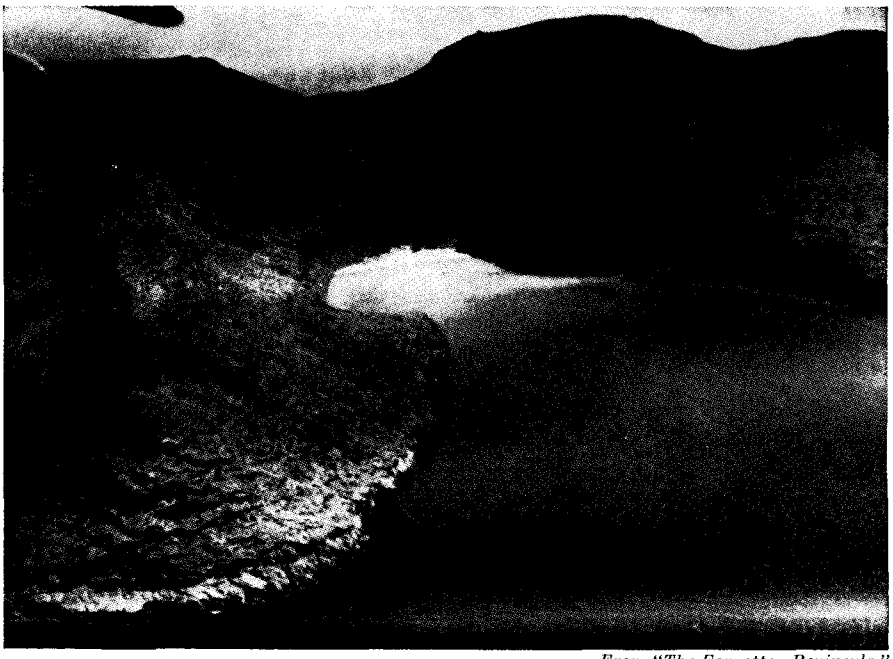
He also examines the history of the varied attempts to find some commercial use for the peninsula's natural resources. Not even mining or the quarrying of onyx succeeded for long. "Over a large part of Baja the empty holes, crumbling adobe walls and rusting bits of primitive machinery from abandoned mines are almost as frequent as inhabited villages."

But Mr. Krutch does say that, for some people, the land has certain charms. Its beaches are superlative—and all but unknown, unpatronized. Its mountains are ruggedly splendid. He also appreciates "the natural grandeur of the desert scenery and desert mountains as well as the strange, often strangely beautiful, plant and animal life." It is, as he says, one of the few areas on the American continent "still much as nature worked out her balances without human intervention."

Some of the most provocative writing in Mr. Krutch's book is in the last chapter, where he discusses the meaning of progress, using the peninsula as a prime example. Air transport and modern hotels may soon transform certain parts of the area. What will happen to a native population suddenly transported from most primitive to ultramodern life is interesting but somewhat academic, since there are so few natives. What it will do to the land itself is something else, and Mr. Krutch examines what man has done to the land elsewhere. Not, one must add, to man's particular credit. He wonders, as others have, why man's "progress" is so inhuman and ultimately destructive.

Meanwhile, of course, there lies Baja California, stubbornly primitive and fascinating for that reason. Only a few people go there now. But change certainly is on its way. It is good to have both these reports, neither of which is going to galvanize many armchair travelers toward legendary La Paz. The black pearl business, by the way, is on its uppers. Folks down that way catch fish and turtles for a living, or cater to the few well-heeled tourists. Or just stand and watch some momentarily energetic person work.

Two questions suggest themselves. Why does Mr. Krutch still apologize for not being a scientific botanist? He's much more interesting as he is. And, what happened to those teeming marshes at the mouth of the Colorado? Neither author so much as mentions them. Were they just a part of the fable of this fantastic land, or are they near enough to the twentieth-century entrepreneurs to have been drained and civilized by now?



—From "The Forgotten Peninsula."

Candelero Bay from the air.

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Books of the Week

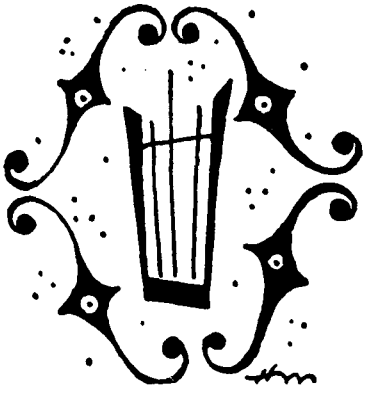
Continued from page 21

to reach out to other times and peoples.

I have spoken of the "other Tagore," as if the poet and the essayist in him were separable entities. That, however, was not the case. Tagore was too much of a poet to be anything else at any time; poetry in him was the elemental stuff and his prose was one of its manifestations. In Bengali his prose is almost as magical as his verse, and although this quality may have to be lost in translation, "A Tagore Reader" does show the correlation between Tagore's verse and prose, suggesting the unity in his great diversity. Amiya Chakravarty, who was a close associate of Tagore and is an excellent poet in Bengali, has done well to include in this Reader passages from all the genres that Tagore handled and enriched, not excepting letters and travel diaries, hitherto very scantily known outside Bengal. Roughly half of the material is culled from volumes previously published in the West; the remainder is new and refreshing.

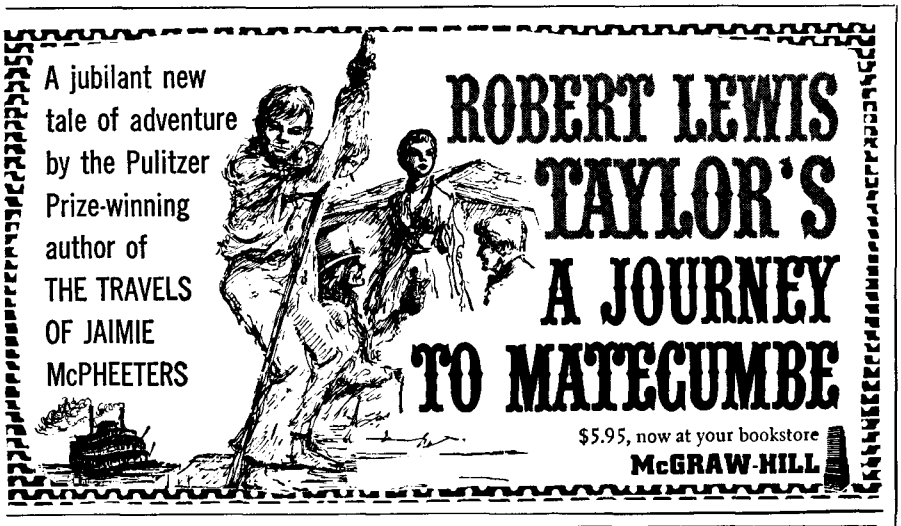
One wishes there were more new pieces—the great essay on Shakuntala and Miranda, for instance, or some of the more intimate conversations which are on record in Bengali and which sparkle with an archness not generally associated with the sage of Santiniketan. One wishes, too, that the passages from the travel diaries were rather longer, for Tagore was a writer on the large scale and to convey his breadth and sweep is important. Perhaps the weakest part of the book is the section entitled "Poems Old and New," for neither Tagore nor his other translators did or could possibly have tried to reproduce the forms of the originals, and form in all good poetry matters tremendously. It is my belief that one of the main reasons for Tagore's decline in the West is the monotony of the prose in which his verse was rendered into English; once the excitement of "Gitanjali" was over, Western readers possibly felt that although Tagore was a great man and was doing wonderful work for India and the world, he had nothing more to offer as a poet. Not to have any idea of his marvelous artifice is to know very little of Tagore, and if it is felt that the world really needs his poetry, he must be recreated by people who are themselves gifted in verse in the language of the translation.

The comments I have just made do not prevent me from seeing that "A Tagore Reader" is as good an introduction to Tagore as could be made in English at the moment. A paperback edition of it would be most welcome, and both it and "Towards Universal Man" should be prized by those who care for literature and international understanding. The volumes have useful notes; Dr. Humayun Kabir's introduction to the latter will be of much help to those who encounter Tagore for the first time. My regret, however, is keen that Amiya Chakravarty confined himself to a more or less factual commentary, for a full assessment of



Tagore's genius by one like him, whose knowledge of the subject is matched by his understanding of literature, would have made these selections infinitely more meaningful. I wonder, too, why in "Towards Universal Man" the specific translator of each of the essays has been left unnamed, and what prevented the publishers or editors from announcing on the title pages that the contents were translated from the Bengali originals. This is customary in all translated work and the unusual example of the Macmillan volume of Tagore's "Collected Poems and Plays" is certainly not worthy of imitation. I would submit that this is especially necessary in Tagore's case, for I have met many Westerners who have read some Tagore but who did not know in which language he wrote.

Today, twenty years after the poet's death, we are witnessing his centennial celebrations. A fit occasion, this, to begin work on his revival in the big world. These two volumes are the precursors. Nobody would suggest that they can or try to do any justice to the Goethean, protean, gigantic figure of Tagore; that is a work of several decades and is not really the business of his countrymen. The nations of the world must wait until they learn Tagore's language and make their own translations, in the idiom of the day, imitating as closely as possible the style, the forms, the rhythms, and the rhymes of the originals. The second advent of Tagore may be belated but it is worth waiting and striving for.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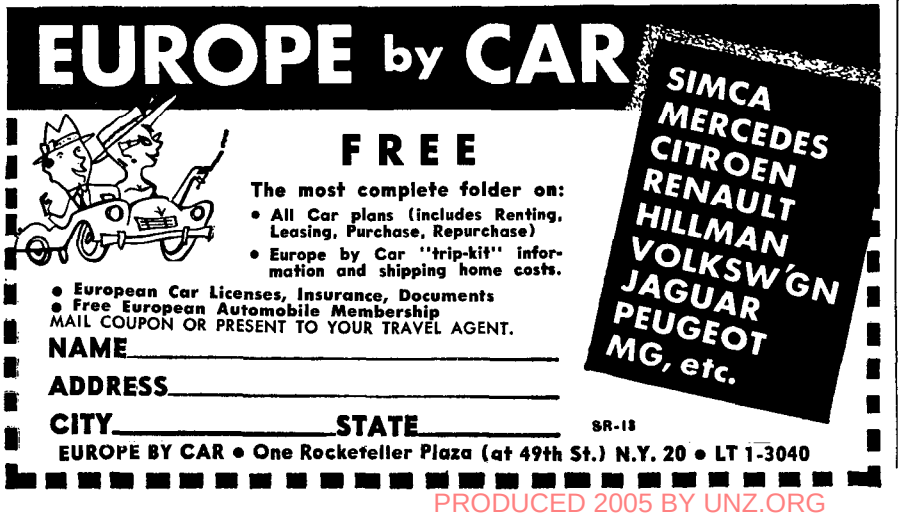

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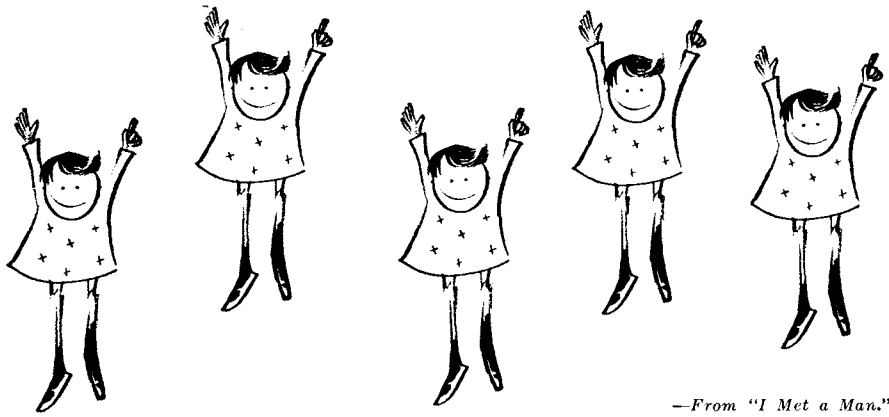
SPRING BOOKS FOR YOUNG PEOPLE



—*From "I Met a Man."*

What Meets the Eye

By HELEN ADAMS MASTEN, *former head of the Children's Division, New York Public Library.*

THE SPRING books for boys and girls are pouring off the presses in overwhelming numbers. There are many informational series books that are valuable and stimulating but miserably designed. There are dozens of stories for older boys and girls with feeble drawings, and unillustrated novels with weak jackets. The unillustrated novel for young people is a healthy trend. Unless the drawings are outstanding the book is better off unillustrated, and the money saved could better be spent on a handsome jacket and well-designed page. Although, for the most part, the younger children are more fortunate in their books, which generally enjoy better production, far too many of their books appear to be aimed at sophisticated adults rather than young children.

The making of books offers a challenge and an opportunity to all who work in this field to help in the development of good taste in American boys and girls. Taste develops slowly and is fed or destroyed by everything seen and heard.

Boys and girls are entitled to have their books as well designed as those of their elders. No expense is spared to bring them the best in illustration. Why give them less in the design and manufacturing of their books?

My impression of many of the spring books is that they did not have the benefit of a designer before being manufactured. Can publishers afford to do without the services of a designer and risk having fine texts and beautiful drawings ruined by inharmonious type, ugly layouts, and shoddy manufacturing?

In 1960 there were 1,625 new books published for young people and ninety-seven new editions. Seeing such a quantity of books I have come to feel that many children's books are illustrated and designed to a formula—a formula that derives from clever and attractive advertising art; a formula appealing to the eyes and minds of adults, but one that has little to say to children, for it is a formula without heart. Some of these books were designed by people who neither knew children nor thought about them when they were making their books. Others grew out of the artists' sincere desire to share something experienced and deeply felt: Maurice Sendak's enthusiasm for the Germany of olden times, his knowledge of the various periods, are there for children to enjoy in the tale "**Dwarf Long Nose**" (Random House, $2.95). In "**Felice**" (Scribners, $2.95) Marcia Brown shares her delight in the beauty of Venice. In "**The Swineherd**" (Harcourt, Brace, $2.75) and in "**The Emperor's New Clothes**" (Harcourt, Brace, $3) Erik Blegvad takes boys and girls to his beloved Denmark; while in "**Angelique**" (Whittlesey House, $2.25) Roger Duvoisin gives children a charming glimpse of life in Paris, the Paris he loves and knows so well.

Early this year I had the opportunity to study the 500 books submitted to the American Institute of Graphic Arts for the showing of children's books published in the United States during 1958-60. Out of the 500, ninety-eight were selected for the exhibition, but, with the possible exception of a half dozen, none were attractive on all counts, taking into consideration illustration, design, choice of type face, typography, sewing, binding, cover, and jacket. If the books were illustrated beautifully and with taste, and many were, then the type chosen was wrong. If the type was harmonious with the drawings the design was poor, or the title page was cluttered with copyright information. Books otherwise well designed and illustrated had ineffective or garish jackets, or jackets that appeared to be an afterthought, merely repeating one of the illustrations. Still others were poorly manufactured.

Librarians are, I am sorry to say, largely responsible for the side-sewn book, which is the bane of the artist and the small child alike. We talked so much about the books' falling out of their bindings that now they are sewn

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—SAUNDERS REDDING, *N. Y. Herald Tribune*

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—ROBERT PENN WARREN

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RANDOM HOUSE

in so firmly one can scarcely get them open wide enough to see the pictures.

The physical appearance of a book is sometimes quite as important to a child as the story. He can retain an impression of a book throughout his life. In my own childhood I remember a book from which a second-grade teacher read aloud fairy tales. The binding was ivory white, elaborately decorated with gold. I can remember even the sound as it closed on the little piece of paper to mark the place.

One has only to work in a library to know how often men and women want us to identify some book beloved in childhood. More often than not it is the visual appearance of the book rather than the story that they describe —a little, fat, red book with gold edges and wonderful pictures in color, a big blue book with thick, shiny paper and fine line drawings.

Once, years ago, a man came to the Central Children's Room of The New York Public Library to find a book he had loved as a child. He described it as having everything from "Aesop's Fables," Andersen, and Grimm to "The Arabian Nights"—with wonderful colored pictures on every page. I was baffled. I looked at him and knew that there was no such book when he was a child. He insisted, however, that the book was illustrated in full color. I went to the shelves, took down Horace Scudder's "The Children's Book" and opened it to a typical two-columned page with tiny black-and-white drawings. "Isn't this it?" "You must think I'm crazy; that's it," he said. The old-fashioned drawings were good and, as so often happens, his imagination had colored them.

A child may not realize why one book is beautiful and another is not, but he is quick to recognize beauty and to feel a sense of pleasure and fulfillment. The book's influence on him is certain.

To those artists who give the best of their creative spirit, their finest craftsmanship, to the designers who have selected type faces that are appealing and harmonious and have arranged them with distinction, to the printers and manufacturers who have brought integrity and loving care to their work, may I say that all of this is not wasted on children. They sense it, delight in it, and will remember it, though they may never comment on it. It is the children who will keep your books alive, not the adults who make the initial purchase of the books.

LITERARY I.Q. ANSWERS

Column Two should read: 1, 3, 10, 15, 14, 2, 8, 11, 9, 13, 6, 12, 4, 7, 5, 16.

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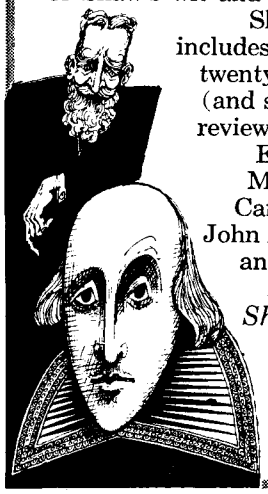

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SATURDAY REVIEW

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STORIES FROM THE BIBLE. *By Walter de la Mare. Illustrated by Edward Ardizzone. Knopf.* 420 *pp.* $4.95. In prose that echoes the majesty of the Bible, distills its beauty, and sets forth the long, on-going narrative with brilliant clarity, de la Mare's book offers children a compelling introduction to this part of their heritage. Descriptions of physical place and of character are transmitted vividly, and under the words lie the roll and flow and sonority of the original text. The large, handsome book is illustrated with black-and-white drawings. While the latter do not equal the text in power, they interpret with an almost delicate dignity. All ages.

MUD PIES AND OTHER RECIPES. *By Marjorie Winslow. Illustrated by Erik Blegvad. Macmillan. Unpaged.* $2.50. This pretty and witty book will appeal to all adults and to some children. Certain recipes—like "Wood Chip Dip"—offer childlike humor:

> In a little bowl mix dirt with water until it is as thick as paste. Place this bowl on a platter surrounded by wood shavings. Scoop the dip with the chip.

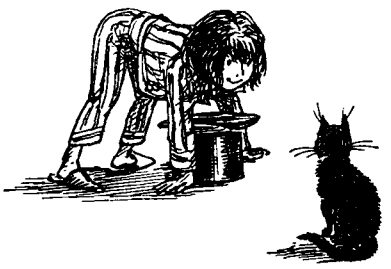
But at times the author's very good sense of fun gets a bit out of hand, as in "Putty Fours" (four acorn cups filled with putty) or "Mums '61" (chrysanthemums in water, set in the sun to distill). But then who cares? The book is charming and innocent and confusing. Ages—anyone's guess.

EVERYBODY EATS. EVERYBODY HAS A HOUSE. *By Mary McBurney Green. Illustrated by Louis Klein. Scott. Unpaged.* $2. These simple, direct books about homes and food for animals and people have been reissued with bright, merry pictures. Unpretentious, uncomplicated, and thoroughly satisfying for very young. Ages 2-4.

GOOD NIGHT GEORGIE. *By Dorothy Marino. Illustrated by the author. Dial. Unpaged.* $2.50. Forthright illustrations and a patterned plot develop this simple but appealing story about a little boy who visits his grandparents' farm. Ages 2-4.

I'M TIRED OF LIONS. *By Zhenya Gay. Illustrated by the author. Viking.* 31 *pp.* $2.50. A beguiling lion cub is dissatisfied with his lot, wishes to be a giraffe, an elephant, anything but a lion. He finds a likable friend in a pool of water—his own reflection, of course. After that he is "the happiest lion cub in the whole world." A simple theme, charmingly illustrated. Ages 3-6.

EVERYONE HAS A NAME. *By Richard Browner. Illustrated by Emma Landau. Walck. Unpaged.* $2.75. A reviewer's objections to this book are perhaps unimportant because young children will like its simplicity, directness, and fun. Nonetheless, there *is* a semantic confusion between "name" and generic label ("You can teach him a trick like catching a stick. His name is DOG."); and the summary line, "None of the animals are the same/so every one has a name," is both grammatically debatable and logically indefensible. But the pictures are clear and handsome, and the text truly young. Give it to kids, not reviewers. Ages 3-6.



—From "I'm Hiding."

WILL YOU COME TO MY PARTY? *By Sara Asheron. Illustrated by Suzanne Suba. Wonder.* 61 *pp.* 59¢. A mild story about an animal's picnic, written in easy-to-read prose but actually more suitable for nursery-aged listeners. Ages 3-6.

COWBOY AND HIS FRIEND. *By Joan Walsh Anglund. Illustrated by the author. Harcourt, Brace. Unpaged.* $1.95. **THE THREE FUNNY FRIENDS.** *By Charlotte Zolotow. Illustrated by Mary Chalmers. Harper. Unpaged.* $1.75. In a startling coincidence, two leading picture-book authors present their views of imaginary friends. Mrs. Anglund's cowboy is never lonely because of the constant companionship of a large, presumably invisible Bear. Mrs. Zolotow's little girl has three fantasied accomplices, who disappear after she meets a little boy who realistically embodies their separate functions. In the long run, Mrs. Anglund's less ambitious story may be the more successful since Mrs. Zolotow's better developed, clinically more accurate version seems too complex for the very young children. Ages 3-6.

THREE JUMPY KITTENS. *By Miriam Clark Potter. Illustrated by Zenas and Miriam Potter. Lippincott.* 95 *pp.* $3. Fourteen very slight but entertaining little stories about small dressed-up animals. A sample plot is that of the title story, in which three kittens who do not feel sleepy jump until they do. Ages 3-6.

I'M HIDING. *By Myra Cohn Livingston. Illustrated by Erik Blegvad. Harcourt, Brace. Unpaged.* $1.95. Merry, winsome line drawings illustrate this set of unrhymed poems on the pleasure of curling up small in secret places and waiting to be found. Ages 3-7.

A POCKETFUL OF SEASONS. *By Doris Van Liew Foster. Illustrated by Talivaldis Stubis. Lothrop, Lee & Shepard. Unpaged.* $2.75. Shifting seasons are seen here through a child's eye and a farmer's. The text is neither didactic nor narrative, but moves from happening to happening in rhythmic flow. The pictures are sometimes delicate, sometimes strong, never arch, consistently evocative. Ages 3-8.

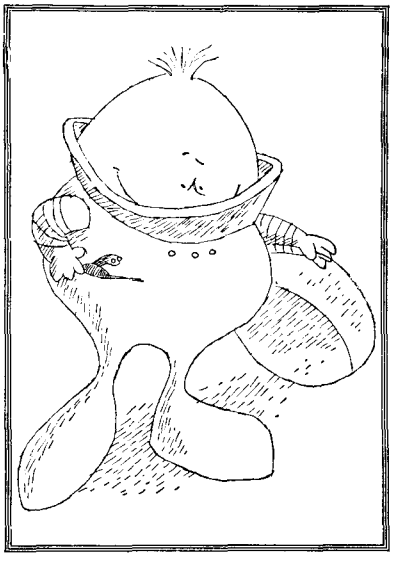
FROGS MERRY. *By Juliet Kepes. Illustrated by the author. Pantheon. Unpaged.* $2.95. True-to-nature frogs are engaging protagonists in this modest little account of egg-to-tadpole-to-frog growth. Perils such as herons and snapping turtles exist, but the frogs merrily elude them. Ages 4-7.

BARTO TAKES THE SUBWAY. *By Barbara Brenner. Photographs by Sy Katzoff. Knopf. Unpaged.* $2.50. A Puerto Rican boy goes with his sister to visit grandmother. It is his first subway ride and apparently very exciting. The text, though pleasant, is rather mild and leisurely for one supposed to generate this state of mind in readers or listeners. One must, however, applaud the use as characters of this photogenic Puerto Rican family. Effective photographs are well reproduced. Ages 4-7.

ALBERT THE ALBATROSS. *By Syd Hoff. Illustrated by the author. Harper. Unpaged.* $1.50. The unlikely hero of this tale, separated from his mariner friends, ends up perched on the hat of a lady who is (of course) about to set off on a sea voyage. Many economical words are briskly exchanged before the happy ending. Fun (and *very* easy) to read. Ages 4-7.

A BALLOON FOR A BLUNDERBUSS. *By Bob Gill and Alastair Reid. Illustrated by the authors. Harper. Unpaged.* $2.75. How possession of a butterfly might, by a sequence of pointless exchanges, be parlayed into ownership of everything is the subjunctive gist of this expert, extravagant, and somehow exasperating book. Ages 4-8.

THE LARGE AND GROWLY BEAR. *By Gertrude Crampton. Illustrated by John P. Miller. Golden.* 30 *pp.* $1. A pleasant notion for young readers (who are not so large and growly themselves) is that of a bear who can't manage to frighten any-



—From "Mathew Looney's Voyage to the Earth."

With the exception of "A Living Bill of Rights," reviews for this issue have been prepared by members of the Publications Department of Bank Street College of Education. They include Irma Simonton Black, chairman; Claudia Lewis, Betty Miles, Joan Winsor Blos, and Ruth Sonneborn.

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body. The story has the pattern and rhythm of a simple folk tale, but some of its pleasant words demand second- rather than first-grade readers. Lively, funny illustrations. Ages 5-7.

SAMUEL, THE AMBITIOUS FLEA. *By Pamela Lloyd. Illustrated by the author. Reilly & Lee. Unpaged.* $2. Dog lovers may find it hard to identify with a flea, especially when he is bedded down, complete with night table and lamp, in a curl behind the poor host's ear. Even imagination should have its limits. Ages 5-7.

SPRING THINGS. *By Maxine W. Kumin. Illustrated by Artur Marokvia. Putnam.* 48 *pp.* $2.50. Gentle verse and soft pictures tell about the discoveries a boy makes in early springtime as he waits for the birthday surprise that will come with the season. The book seems overlong for the younger readers who would find its theme appealing, but children who enjoy quiet books about nature will want to stay to the end. Ages 5-7.

HURRY UP, SLOWPOKE. *By Crosby Newell. Illustrated by the author. Wonder.* 61 *pp.* 59¢. A nice long story about a mouse family. The children fight in a pleasantly familiar manner, and the mother keeps asking the boy to hurry *up*. By good luck, the boy comes in first on the walk to grandmother's house. The amusing text is within the reach of most second-, and some first-graders, but the pictures are sometimes unclear and busy. Ages 5-8.

ENA-MEENA-MINA-MO AND BENJAMIN. *By Sheila Hawkins. Illustrated by the author. Warne.* 57 *pp.* $1.95. The flavor of this modern fable and the somewhat whimsical illustrations are both pleasing, but so very British that one wonders how American children accustomed to a bolder and more vivid approach will react. The title characters are piglets who are sold but who come home, so to speak, to roost. Ages 5-8.

THE WHIRLY BIRD. *By Dmitry Varley. Illustrated by Feodor Rojankovsky. Knopf. Unpaged.* $3. Just right for spring is this true story of a baby robin, fallen from its nest and cared for by both its mother and father and the girl who finds it. The longer story in picture-book format should appeal to second- and third-grade readers as well as to younger listeners. The child pictured seems a little young for the story and for those who read it, but the bird's growth is beautifully portrayed, and both author and artist evoke a real exultation when the baby robin flies. Ages 5-8.

STUBBORN BINNDER. *By Carol Dornfeld Stevenson. Illustrated by Betty Beeby. Reilly & Lee.* 32 *pp.* $2. A tenderly told and illustrated story about a big black pony who could be led by a daisy chain but who revolted at a rope. For young horse lovers. Ages 5-8.

OLD WINKLE AND THE SEAGULLS. *By Elizabeth Rose. Illustrated by Gerald Rose. Barnes. Unpaged.* $2.95. Was the first page left out at the printers? Never mind; the abrupt beginning swoops us right into this story of Old Winkle, the fisherman who fed gulls and refused to modernize his boat. It is, of course, old Winkle who discovers a new source of fish (he follows the gulls) when old fishing routes are barren. Meanwhile, there is an amusing, informative view of a one-trade village without its trade. The pictures are bouncy line-drawings of dockside life, fine, weather-y seascapes. Ages. 5-8.

WHAT IS IT? *By Vincent Fago. Illustrated by the author. Golden. Unpaged.* $1.95. This little tour de farce, with its impish and anonymous stagehands, like figures from an Egyptian frieze, bringing the animal characters in one after another, is sophisticated, yet appropriate for children. The amusing details alone justify the price. Ages 5-8.

PLEASE DON'T FEED HORACE. *By Miriam Young. Illustrated by Abner Graboff. Dial. Unpaged.* $2.95. An amusing tale of the enterprising hippopotamus who liked to have children throw things into his big mouth. But when they started throwing peanut bags as well as peanuts, and popsicle sticks as well as popsicles, it is not surprising that Horace had a touch of indigestion. His cure and the solution of the problem are nicely worked out in story and pictures. Ages 5-8.

FIND OUT BY TOUCHING. *By Paul Showers. Illustrated by Robert Galster.* **IN THE NIGHT.** *By Paul Showers. Illustrated by Ezra Jack Keats.* **SANDPIPERS.** *By Edith Thacher Hurd. Illustrated by Lucienne Bloch.* **WHAT MAKES DAY AND NIGHT.** *By Franklyn M. Branley. Illustrated by Helen Borten.* **WHERE THE BROOK BEGINS.** *By Margaret Farrington Bartlett. Illustrated by Aldren A. Watson. All Crowell. Unpaged.* $1.95. Natural science information is relayed in limited, though not strictly controlled, vocabulary in these worthy additions to the excellent Let's-Read-and-Find-Out Books launched by Crowell last season. In almost every case the factual presentation is enhanced by the author's literary style, which expresses the inherently esthetic quality of the material, and by illustrations that support and extend the texts. For young children to hear and perhaps second- or third-graders to read independently. Ages 5-8.

THE ZOO THAT GREW. *By Ilo Orleans. Illustrated by Harold Berson. Walck.* 74 *pp.* $2.75. An ingratiating little collection of expertly written verses about animals, humorously illustrated with line drawings. The interesting and unusual format includes pale yellow initial capital letters against a miniature blue sketch, so that, even though the illustrations themselves are black and white, this device lends interest to the pages. Ages 5-9.

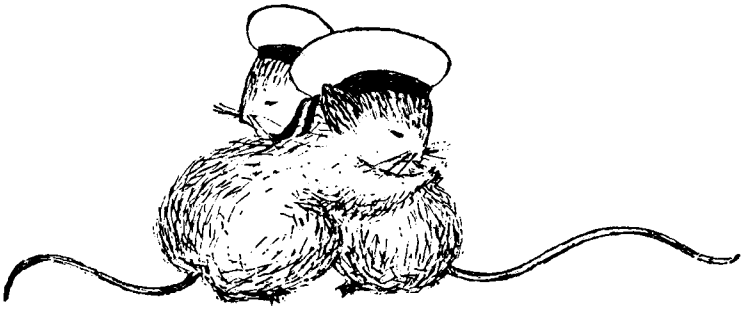
THE MOST FRIGHTENED HERO. *By Eugene Fern. Illustrated by the author. Coward-McCann. Unpaged.* $3.50. Pleasantly illustrated in three colors, and pleasantly written with a lilt befitting the speech of a Duncan Campbell, this story concerns a lad who masters fear and wins the friendship and respect of the town bully. Ages 5-9.

WHO LIVES IN THIS MEADOW? *By Glenn O. Blough. Illustrated by Jeanne Bendick. Whittlesey House. Unpaged.* $2.50. "The world is full of fine meadows and you know that the best way to explore a meadow is to open the gate and walk in." With their usual close and rewarding scrutiny author and artist approach the adaptation of familiar animals to the meadow environment. Ages 5-10.

A CHILD'S GARDEN OF VERSES AND OTHER POEMS. *By Robert Louis Stevenson. Illustrated by Mary Shillabeer. Dutton.* 128 *pp.* $2.75. The first section of this book is the familiar "garden," where observations so plain and direct as to be brilliantly evocative summaries of childhood are planted amid a morality so simple as to be almost fatuous. The second section, illustrated with Stevenson's own crude woodcuts, includes groups of poems with titles like "Moral Emblems" and "Moral Tales"—and we discover a wry and witty maker of epigrams such as "If you would be spared to friends,/Do nothing but for business ends." Children who become restive at the very *goodness* of "A Child's Garden" should enjoy these uncompanionable companion pieces. Ages 5-12.

TEN APPLES UP ON TOP. *By Theo. LeSieg. Illustrated by Roy McKie. Beginner Books.* 63 *pp.* $1.95. LeSieg is Geisel spelled backward, and everyone knows that Geisel is Dr. Seuss. A rollicking, jolly book with repetition and suspense in seventy-five words. Ages 6-7.

HALF-AS-BIG AND THE TIGER. *By Bernice Frankel. Illustrated by Leonard Weisgard. Watts. Unpaged.* $2.95. In which a fierce tiger is outwitted by a small deer, whose brothers gratefully change his name from Half-As-Big to Twice-As-Smart. The



—From "Belling the Tiger."

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bravado displayed by the hero is made very funny, and Mr. Weisgard nicely sets his soft brown deer on golden pages. Ages 6-8.

ROCKET MOUSE. *By Lee Priestley. Illustrated by Prue Theobalds. Abelard-Schuman.* 93 *pp.* $2.50. Science fiction on a small but lively scale, in which a pocket mouse becomes, after training, a rocket mouse. Ages 6-9.

BOY AT BAT. *By Marion Renick. Illustrated by Paul Galdone. Scribners. Unpaged.* $2.95. An entertaining story, well illustrated, about a younger boy who is finally accepted by the neighborhood gang as part of their ball team. It is a nice touch that one of his qualifications is that he is a south-paw. Ages 6-9.

FROM THIS TO THAT. *By Keith W. Jennison. Illustrated by Kathleen Elgin. McKay. Unpaged.* $2.95. The author starts out with a fine, simple, and wondrous concept. "Kittens become cats. Puppies become dogs." But he plays fast and loose with the idea and indeed with the meaning of the word "become" when he suddenly switches to "Wheat becomes bread. Milk becomes ice cream," and ends with the spruce tree that became his book. Growing and manufacturing are such disparate ideas that they need different books. Ages 6-9.

ROB AND THE ROBINS. *By Katherine T. Lappa. Illustrated by Janey McCaffery. Putnam.* 43 pp. $2. Rob Robinson, owner of a tree house, and a family of robins (also named Robinson) argue about the rights to the walnut tree, and finally agree to share it. Amusing situations and amusing illustrations seem overcomplicated for the easy-to-read book that this purports to be. Ages 6-9.

FROSTY. *By Clare Turlay Newberry. Illustrated by the author. Harper.* 92 *pp.* $2.50. Mrs. Newberry retains the same sure touch that has characterized her books in the past. Frosty, an enormous Alaskan Malamute, is adopted by a family with an eight-year-old daughter who has yearned for a cuddly puppy. Felice is afraid of the huge dog at first, and does not become really fond of him until he rescues a baby and becomes beloved by everyone. Ages 6-10.

COWBOY CAL AND THE OUTLAW. *By Mary Calhoun. Illustrated by Frank Nicholas. Morrow.* 48 *pp.* $2.50. This is a small book, but it tells a strong, funny, readable story about a cowboy who must catch an outlaw horse in order to capture both his dignity and his saddle, which the horse is wearing. There is a hint of Texas drawl in the telling, and constant exciting action in the adventures. Aimed at the early elementary years, this book should prove extremely useful for far older boys who are slow readers. Ages 6-10.

NIGHT PEOPLE. *By C. B. Colby. Illustrated with photographs. Coward-McCann.* 48 *pp.* $2.50. Photographs of people who work at night—from cleaning ladies to FBI men—are acompanied by brief paragraphs describing their duties. Interesting

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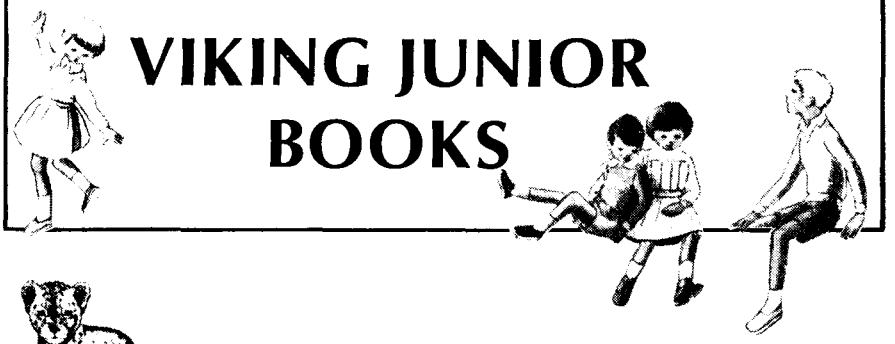

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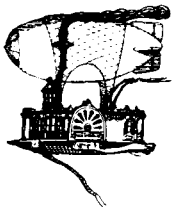

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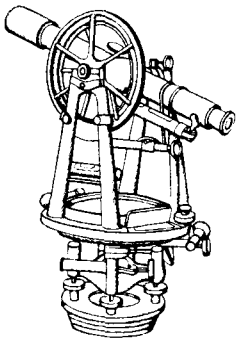
but not sufficiently detailed to be a significant source of information. Ages 6-10.

THE PUPPY IN THE PET SHOP WINDOW. *By Joseph Schrank. Illustrated by Meg Wohlberg. Lothrop, Lee & Shepard.* 47 *pp.* $2.75. A real puppy-gets-girl romance with warmth in the illustrations, honesty in the text, and a forgivably fortuitous finale. Ages 6-10.

BELLING THE TIGER. *By Mary Stolz. Illustrated by Beni Montresor. Harper.* 64 *pp.* $2.50. This deft and funny story about two mice and their supreme, if inadvertent, jungle adventure is in the tradition of "Stuart Little," but even more successful as a book for children. The illustrations are in keeping with the text's gently sardonic commentary. It would seem that Mrs. Stolz and Beni Montresor, the artist, have effectively belled fantasy for six-eleven-year-olds this season. Ages 6-11.

OUR AMERICAN LANGUAGE. *By Leslie Waller. Illustrated by Aurelius Battaglia. Holt. Unpaged.* $2.50. The study of words should be fascinating to children just beginning to expand their reading vocabularies. This book begins, rather didactically, with the development of English, but picks up speed when it describes the contribution of many tongues to that vivid amalgam, American. Very new readers may find the book too difficult, and older readers might profit from a study in more depth, but this book does convey the excitement of a changing, growing language. Ages 7-9.

THE THREE-IN-ONE-PRINCE. *By Elizabeth Johnson. Illustrated by Ronni Solbert. Little, Brown.* 58 *pp.* $2.75. A mildly engaging prince-wins-princess tale about a middle son. Whether the author intended to spoof or emulate traditional stories of



—From "The Story of Maps."

this genre is not, unfortunately, made stylistically clear. In any case, the story has greater length than substance and seems overly drawn-out. Ages 7-10.

THE TRUE BOOK OF COMMUNICATION. *By O. Sevrey Miner. Illustrated by Irene Miller and Katherine Evans. Childrens Press.* 47 *pp.* $2. One of a useful factual series for young readers. There is some confusion in this one, however, as to what a "message" is. "We get many messages without words. A friend nods his head, smiles or waves his hand to say HELLO. A dog wags his tail. We can see that rain is coming by storm clouds in the sky." These are certainly not analogous statements, but the book as a whole has considerable interesting information. Ages 7-10.

I MET A MAN. *By John Ciardi. Illustrated by Robert Osborn. Houghton Mifflin.* 74 *pp.* $2.75. A distinguished poet and critic offers humorous reading matter for beginners. One wonders, however, whether the fun—much of which depends on run-on lines and quick changes of viewpoint or of pace—would survive the heavily metrical and monotonic attack of the novice reader. Ages 7-10.

CHEROKEES. *By Marion Israel. Illustrated by Harry Timmins. Melmont.* 31 *pp.* $2.50. A factual and simple presentation of the home, communal life, and the seasonal festivities of the Cherokee Indians in the days before the Europeans arrived. Ages 7-10.

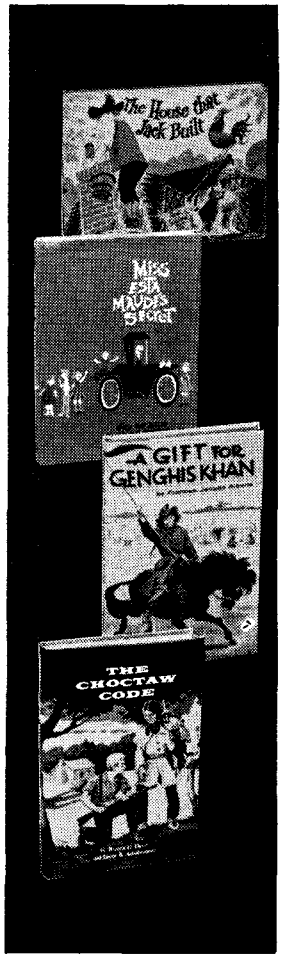
THE CHINESE DAUGHTER. *By Eleanor Frances Lattimore. Illustrated by the author. Morrow.* 125 *pp.* $2.50. This story of a little Chinese girl's life with the American missionary parents who adopted her seems to have been written from the vantage point of the author looking backward. For all its quiet charm it lacks a focus in the immediacy of a child's world. And it raises a serious question. The book's central dilemma involves the Chinese child's discovery of her own natural family, and her feeling of obligation to make a choice between the two sets of parents. How suitable is such a theme for readers who are themselves adopted children? Ages 7-10.

MR. PIPER'S BUS. *By Eleanor Clymer. Illustrated by Kurt Wiese. Dodd, Mead.* 92 *pp.* $3. An endearing and funny story about a city bus driver who tries—reluctantly—to get his large family of animals adopted into country homes. Tooting along in a second-hand bus, Mr. Piper discovers country pleasures, and of course he and the animals end up on a small farm, conveniently near a bunch of children who always dreamed of riding to school in a bus. A book for capable younger readers, both boys and girls. Ages 7-10.

THE ONLY HORSE FOR JAN. *By H. M. Denneborg. Illustrated by Horst Lemke. McKay.* 122 *pp.* $2.95. Further adventures of Jan and his horse Balthasar with the hired man Natz, whose lively concern for them both is the theme of the story. Ages 7-11.

THE SONG OF THE LOP-EARED MULE. *By Natalie Savage Carlson. Illustrated by Janina Domanska. Harper.* 82 *pp.* $2.75. Set in rural Spain, this frequently hilarious story chronicling the adventures of mournful, braying Fedro and the poor farmers, indigent Gypsies, and itinerant players with whom, in that order, he lives. Nicely illustrated and set in clear print on wide pages. Ages 7-11.

KING OF THE CASTLE: The Story of a Kangaroo Rat. *By Rutherford G. Montgomery. Illustrated by Russell F. Peterson. World.* 62 *pp.* $2.95. A dilemma confronts the authors of natural histories of small



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animals. If too much feeling is introduced, dire events in human terms, such as death of siblings or loss of parents, become unbearable; if tragedy is underplayed, there may be insufficient involvement and resultant loss of reader interest. This particular account of the maturation of a small, wild desert rat is interesting, instructive, but not very exciting. Ages 7-11.

THE LAST HORSE. *By Stan Steiner. Illustrated by Beatien Yazz. Macmillan.* 71 *pp.* $3. A Navajo reservation is the setting for this story of a boy and the last horse in a community that is rapidly converting to pick-up trucks. The author focuses on the relationship between the boy and the horse and the danger they share. But he allows sideward glances to fall on the social predicament of today's Indians. Ages 7-11.

SATELLITES IN OUTER SPACE. *By Isaac Asimov. Illustrated by John Polgreen. Random House.* 79 *pp.* $1.95. The publisher describes this clear, brief book on the satellites and their functions as "easy-to-read," but the book is easy only in the sense that it has found a lucid way to explain to young readers some of the most complex phenomena of our time. Highly recommended. Ages 8-11.

KENDY'S MONKEY BUSINESS. *By Helen Kay. Illustrated by Theresa Sherman. Ariel.* 79 *pp.* $2.95. How a small girl promotes a wedding by taking on the care of a mischief-making monkey, and how she is rewarded with the role of flower girl, make for a lively story. The author is particularly skilful at conveying the conflicting emotions of her warm, impulsive heroine. Ages 8-11.

RETURN TO GONE-AWAY. *By Elizabeth Enright. Illustrated by Beth and Joe Krush. Harcourt, Brace.* 191 *pp.* $3.25. Children who loved "Gone-Away Lake" will be delighted with this sequel, in which one of the abandoned houses at an old summer resort is made into a home. The work of a distinguished author who has a way with words. Ages 8-12.

BEYOND MARS. *By William Nephew and Michael Chester. Illustrated by Walter Buehr. Putnam.* 72 *pp.* $2.75. This small book about probable conditions of space travel in the future, when men will venture to the outer planets, reads more like space fiction than science, but it is the work of two missile scientists who have access to astonishing facts. The drawings accentuate the impression of fiction, as perhaps they should. The work as a whole is an imaginative construction that opens up tremendous vistas. Ages 8-12.

BALLOONS FLY HIGH. *By Lynn and Gray Poole. Illustrated by Richard Bergere. Whittlesey House.* 72 *pp.* $2.75. The early days of ballooning are amusingly—and informatively—described here, but today's research flights into the sky are more serious affairs. The authors report on the machine-laden, animal-bearing satellites sent up these days, but do not attempt to give full explanations. Perhaps this is just as well, for some youngsters will be satisfied with the amount of information offered,

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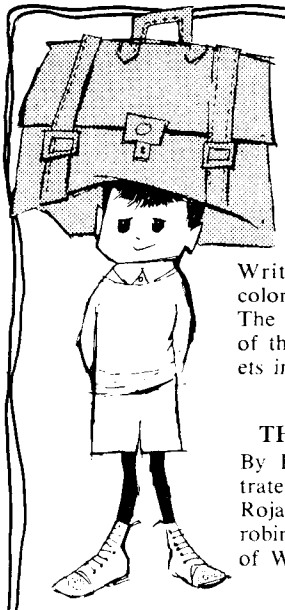

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THE STORY OF MAPS AND MAP-MAKING. *By James A. Hathway. Illustrated by Harry McNaught. Golden Press.* 53 *pp.* 69¢. Beautifully illustrated with many diagrams and reproductions of early and contemporary maps, this detailed and sometimes difficult book offers a great deal of information. It is a fitting addition to the factual books comprising the already impressive Golden Library of Knowledge. Ages 10-14.

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—*From "The Young Brontës."*

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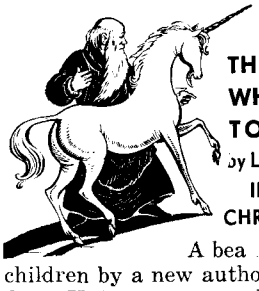

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of deadly oxygen, spinning dizzily, exposed to the poisonous rays of sunlight—it is an unpleasant place." But Uncle Lockhard decides to go anyhow, and naturally picks the South Pole, a place where moon people might feel more at home, as his landing spot. There is no evidence of life, but Matthew discovers a few things that make the moon people decide on a return trip. Ages 10-14.

FOUR FEET AND TWO. *Compiled by Leila Berg. Illustrated by Shirley Burke and Marvin Bileck. Penguin.* 220 *pp.* 95¢ An outstanding collection of poems about nature, some written directly to children and some (the authors include Blake, Dickinson, Hopkins, Shakespeare) direct enough to set a child wondering. Whether or not long poems should be represented by a single stanza is debatable (perhaps it is preferable to wait until one can take them whole?); nonetheless, the book will make a fine addition to a child's library, or to a library for children. Ages 10-15.

DAYS TO REMEMBER. *By William Lipkind. Illustrated by Jerome Snyder. Obolensky. Unpaged.* $3.95. Intellectual oddments and goodies of various kinds are combined in an almanac whose leisurely pace is a joy in this day of books filled with strenuous and often spurious excitement. The illustrator has a remarkable perspective, managing to make even Mahatma Gandhi look plump. Ages 10-16.

THE INCREDIBLE JOURNEY. *By Sheila Burnford. Illustrated by Carl Burger. Atlantic-Little, Brown.* 145 *pp.* $3.75. Every now and then a book is published "for all ages." Usually this means it is a self-conscious fantasy likely to be found decorating the coffee tables of self-conscious literati. Not this! "The Incredible Journey" is a beautiful study of three animals, the odyssey of their return to their human family, and their devotion to one another. Each animal is a distinct personality, but not a human being in fur. Buy it for your child and read it yourself. Ages 10 up.

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PROFILES IN COURAGE. *By John F. Kennedy. Illustrated by Emil Weiss. Harper.* 164 *pp.* $1.95. The President's wonderful amalgam of idealism and practical realism shines brightly through these stories of historic Americans. For adolescents in search of their own values here is fine nourishment. But is an abridged version necessary? In the shortening of a not very long book, has not much of the personal touch, the dramatic been sacrificed? Surely John Quincy Adams's letter to his father when he was nine and his many vivid diary entries have great reader interest. As does the scene where Calhoun slips tardily into his Senate seat, "in a black cloak . . . trembling." There is, however, one plus in favor of a junior edition. It will serve to remind teachers and librarians that this book belongs on the library shelves of every junior and senior high school in the country. It belongs to youth. Ages 12 up.

THE AMAZING WORLD OF MEDICINE. *Edited by Helen Wright and Samuel Rapport. Harper.* 301 *pp.* $3.50. An excellently chosen collection of essays that does not pretend to be, and is not, a "survey." A glimpse of Louis Pasteur, suffering and sleepless over the grave risk he ran in trying his new rabies vaccine on little Joseph Meister; the strange story of the development of anesthesia, marred by tragedy and self-seeking; these and others are direct and moving. Ages 12 up.

PATRICK HENRY: Firebrand of the Revolution. *By Nardi Reeder Campion. Illustrated by Victor Mays. Little, Brown.* 261 *pp.* $3.75. This competent and well-documented biography presents a three-dimensional portrait of its somewhat flamboyant protagonist. Virtues are stressed, but shortcomings are acknowledged. Ages 12 up.

—From "A Bundle of Ballads."

THE YOUNG BRONTES. *By Phyllis Bentley. Illustrated by Marie Hartley. Roy.* 136 *pp.* $3. Any book about the Brontës' childhood must be harsh and tragic, and so is this one; yet it conveys the curious elation these isolated children found both in their physical surroundings and in their complex imaginary kingdoms. Written for those old enough to read "Jane Eyre" and "Wuthering Heights," the book could serve well as introduction or postscript to those novels; on its own, it is a fascinating study of precocity repressed. Ages 12 up.

TWELVE PIONEERS OF SCIENCE. *By Harry Sootin. Vanguard.* 254 *pp.* $3. Each chapter takes up a scientist at the point of his most important discovery, and concludes with a brief summary of his life. The scientists chosen represent different countries and different fields, including anthropology. The book is instructive, and also exciting, and ends with the interesting comment that a common feature of these otherwise quite different lives was an interest sparked during adolescence. Ages 12 up.

FRIEND WITHIN THE GATES. *By Elizabeth Grey. Houghton Mifflin.* 194 *pp.* $3. An almost prim account of the dedicated and ultimately heroic career of Nurse Edith Cavell. Ages 12 up.

SHAKESPEARE IN HIS TIME. *By Ivor Brown. Illustrated with prints, reproductions and photographs. Nelson.* 238 *pp.* $4.50. The author has successfully followed Shakespeare's advice in Julius Caesar, "O, call back yesterday. Bid time return," in this fascinating picture of England during the 16th and early 17th centuries. The mature high school student will enjoy the full details and the literary quotations that supplement them. The less mature will turn to the book for reference material and perhaps find added joy in the reading of Shakespeare's plays. Ages 14 up.

A LIVING BILL OF RIGHTS. *By Justice William O. Douglas. Doubleday.* 70 *pp.* $1.50. A brief but intensive guide to the first ten Amendments, as they were conceived, modified, and interpreted through the years. One of the most passionate libertarians in the Supreme Court, Justice Douglas is here concerned more with rekindling the spirit of freedom in the hearts of the people than with historical or legalistic exegesis of the Bill of Rights.

This is a book admirably suited for high school students or college freshmen, although it could be profitably read by all adults. The style is somewhat wooden and the philosophic concepts behind the Bill of Rights are rather over-simplified, but Justice Douglas's ardor and sincerity more than make up for these deficiencies. His conclusion that "the battle over the Bill of Rights is a never-ending one" applies with equal force to the Supreme Court as to the populace. All ages.

—Sydney J. Harris.

Books in the News

Continued from page 23

us to our face that they hate the black people . . . Remember now, they even teach that you must not hate them for hating you."

Mr. Lincoln counters this brutal logic with a pious hope for the future, and reveals the complex human problem involved in the attempt on the part of the Negro scholar to deal with race issues objectively at the same time that he is a victim of the problem that he is attempting to understand.

In his study of racism the Negro social scientist is both a Negro and a social scientist. The converse and equally pertinent fact is that the white social scientist who studies racial problems is also white as well as a social scientist. In a society in which the normal socialization of all individuals involves some sensitization to race and color it is inevitable that certain patterns of the individual's accommodation to the existing racial practices, and his hopes and aspirations for the future, will determine directly or indirectly the perspective he brings to that which he studies. The outstanding fact about this book is that it is a searching confrontation between the author and the articulate leaders of the Black Muslims without any serious impairment of its objectivity.

The Black Muslims now confront America. At present they bring to this confrontation their intense hatred for whites; a search for a positive identity, which is denied them in their interaction with whites; a generally quiet but at times strident exploitation of the residual resentment of the masses of Negroes; ambiguity of methods and goals, and a pattern of internal and external stresses and tensions. The gnawing and persistent challenge of the present Black Muslims or their successors cannot be met by the protective clichés and stereotypes of the past. The Black Muslim movement has dramatized the moral bankruptcy of "moderation"; the hypocrisy of advice to the Negro that he be patient in the face of continued and arbitrary racial injustices; the futility of the verbalizations of love in the face of indignity and stigma and despair.

The cumulative effect of this book is the tragic recognition of the fact that the Black Muslims are honest, even though inconsistent and ambiguous. Unfortunately, the essence of their honesty is that they dare to express the psychological reality that hatred, not love, is the child of hatred.

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Editorial

Continued from page 28

cause of a threat to our security? There are five ways in which our security could be threatened:

1) By a direct aggressive assault by Castro upon the United States. No responsible person seriously believes that this is a genuine danger. In any real showdown, one wave of planes from the aircraft carrier *Saratoga* could destroy Cuba in a matter of minutes.

2) By subversive activities aimed at the United States. We have been dealing with such activities for years by much bigger and more expert practitioners.

3) By direct aggressive assault by Castro upon other Latin American countries. In such an event, force can be met with force with complete legality under the United Nations Charter. Collective measures under the Bogota Pact and the Caracas Declaration would be in order, and our assistance would earn us the support rather than the fears of our Latin American neighbors.

4) By subversive activities aimed at Latin American countries. These countries have been dealing with subversive plots throughout their history under their own laws. Here again, we can give our help by operating through the channels of the OAS, the U.N., and the various treaties and declarations aimed at collective action against such subversion.

5) By the gradual rise of pro-Castro, pro-Communist, anti-American sentiment throughout Latin American. This is the real threat, the new threat. The surest way to exacerbate this threat is to become committed to a policy of "bringing down Castro" quickly by whatever amount of American intervention is necessary. We must not forget that throughout Latin American history the spectre of interventionism has always taken the form of the fear of Yankee interventionism. The fear of Communist interventionism is only a few years old. The older fear runs very deep, and lies just under the surface. If we begin to act too imperiously and unilaterally, this fear could easily become once more the main force of Latin American politics, and could overwhelm the competing new force of anti-Communism and anti-Castroism. On the other hand, the surest way to defeat this threat and enhance our security is to press forward vigorously with constructive programs of economic development, to attune our policies and direct our attention to the lively and discontented new elements in these countries—the students, intellectuals, and young professional people who hold the key to the future and who should be our strongest allies, to insist at every point on strengthening and utilizing the OAS and other agreed collective measures, and above all to make respect for the national integrity of our neighbors the main theme of our policy.

Finally, there is the *tu quoque* argument, perhaps the commonest of all. The Communists do it; therefore we not only may do it but must do it. If we ever succumb to that poisonous doctrine we are finished. It would be a poor sort of victory to become, in the process of winning, the very thing we are struggling against. We have our own objectives, and our own methods of reaching them. We seek—in company with most people everywhere, including those of Latin America—a world that orders its affairs and settles its disputes under law, that respects the self-determination of nations, and that bans resort to force and subversion whether by friend or enemy.

We have been admonished to learn some "useful lessons" from the Cuban experience. Perhaps the most useful lesson is this: We do not get rid of violence by emulating violence. We do not build a world of law by flouting law when it gets in the way of our sympathies, no matter how strong and well founded those sympathies may be. The way to build the world we want, in short, is to be ourselves.

—Arthur Larson.

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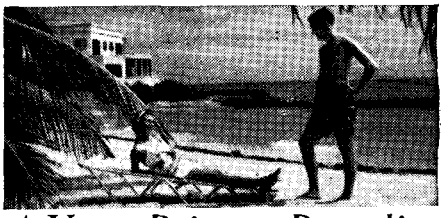

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MID-MONTH RECORDINGS

"THIRD STREAM" REDEFINED

By GUNTHER SCHULLER

ABOUT a year ago the term "Third Stream," describing a new genre of music located about halfway between jazz and classical music, attained official sanction by use in a headline of the New York *Times*. Since that day, almost everybody has had his say about this music and its practitioners, and, not surprisingly, much nonsense about it has found its way into print. I suppose this is inevitable. If we consider how much confusion and prejudice are attached to jazz and contemporary music as *separate* fields of musical activity, we can then imagine how existing misunderstandings are likely to be compounded when we speak of a *fusion* of these two forces.

I first used the term "Third Stream" in a lecture three or four years ago, in an attempt to describe a music that was beginning to evolve with growing consistency. For lack of a precise name, one was forced at the time to describe it either in a lengthy definition or in descriptive phrases comprising several sentences. I used the term as an adjective, not as a noun. I did not envision its use as a name, a slogan, or a catchword (one thinks back with horror to the indignities visited upon the modern jazz movement in the late Forties by the banal commercialization of the catchword "Bop"); nor did this imply a sort of "canonization," as one critic facetiously put it; nor, least of all, did I intend the term as a commercial gimmick. Such a thought evidently comes most readily to some people's minds in a society in which commercial gimmickry is an accepted way of life. Ultimately, I don't care whether the term Third Stream survives. In the interim it is no more than a handy descriptive term. It should be obvious that a piece of Third Stream music is first of all *music*, and its quality cannot be determined solely by categorization. Basically I don't care what category music belongs to; I only care whether it is good or bad. As one fellow musician put it: "I like jazz, not because it's jazz, but because it's good music."

After a year of watching the confusion mount and the increasing commercial exploitation of the phrase "Third Stream" (often incorrectly used, to boot), and after reading numerous reviews revealing the writers' calloused misunderstanding of the music involved, I somehow feel obligated—since I may have indirectly instigated all this nonsense—finally to have *my* say about it, and in the process I hope to bring some clarity to the whole issue.

The author has been habituated to music since childhood as the son of Arthur Schuller, for many years prominent in the New York Philharmonic Orchestra's second violin section. As an instrumentalist, he achieved the first chair of the Metropolitan Opera's French horn section before resigning a year ago to devote himself to composition, teaching, and writing. His recent compositions include "Variants," choreographed for the New York City Ballet by George Balanchine, his current pupils include Ornette Coleman, and he is writing a musico-analytic history of jazz for publication by the Oxford University Press. As noted, he coined the term "Third Stream" to describe a music combining elements of jazz and classic procedures.

I am fully aware that, individually, jazz and classical music have long, separate traditions that many people want to keep separate and sacred. I also recognize the right of musicians in either field to focus their attention entirely on preserving the idiomatic purity of these traditions. It is precisely for these reasons that I thought it best to separate from these two traditions the new genre that attempts to fuse "the improvisational spontaneity and rhythmic vitality of jazz with the compositional procedures and techniques acquired in Western music during 700 years of musical development." I felt that by designating this music as a *separate, third* stream, the two other mainstreams could go their way unaffected by attempts at fusion. I had hoped that in this way the old prejudices, old worries about the purity of the two main streams that have greeted attempts to bring jazz and "classical" music together could, for once, be avoided. This, however, has not been the case. Musicians and critics in both fields have considered this Third Stream a frontal attack on their own traditions. My attempts to make important and precise distinctions have only created greater confusion.

Characteristically, the jazz side has protested against the intruder more vigorously than its opposite partner. And since my music in this genre has by now been accused of everything from "opportunism" to "racial callousness," I had better make some points unequivocally clear. I can best clarify my intentions by some straightforward categorical statements: 1) I am not interested in *improving* jazz (jazz is a healthy young animal, and I would not presume to be capable of improving it); 2) I am not interested in *replacing* jazz (a thought like this could only emanate from some confused believer in the basic inferiority of jazz); 3) I am not interested in "bringing jazz into classical music," nor in "making a lady out of jazz," in the immortal words of the erstwhile "symphonic jazz" proponents (Paul Whiteman, Ferde Grofé, *et al.*, come to mind).

I am simply exercising my prerogative as a creative artist to draw upon those experiences in my life as a musician that have a vital meaning for me. It is inevitable that the creative individual will in some way reflect in his creative activity that which he loves, respects, and understands; my concern, therefore, is precisely to preserve as much of the essence of both elements as is possible.

Yet, with disturbing consistency, "jazz critics" keep appraising the Third Streamers solely on the basis of jazz. The producers of this music are also equally at fault. One recently issued recording describes itself as "Third Stream Jazz," and I suppose before long we will have some "Third Stream Classics"—whatever that might turn out to be. This is analogous to calling a nectarine a nectarine-plum. The standards of jazz, per se, are not applicable to Third Stream, any more than one can expect a nectarine to taste like a peach. A Third Stream work does not wish to be heard as jazz alone; it does not *necessarily* expect to "swing like Basie" (few can, even within the jazz field);

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it does not expect to seduce the listener with ready-made blue-noted formulas of "soul" and "funk"; and it certainly does not expect to generate easy acceptance among those whose musical criteria are determined only on the basis of whether one can snap one's fingers to the music. And, I might add, it is not an attempt to find a niche in the hearts of the American public by capitalizing on the brash, racy "jazziness" of some recent Broadway musicals.

In *my* understanding of the term, Third Stream music must be born out of respect for and full dedication to both the musics it attempts to fuse. (This is more than one can say for the pop song or rock-'n'-roll commercializers of jazz, about whom, ironically, I have heard no serious complaints.) The lifting of external elements from one area into the other is happily a matter of the past. At its best it can be an extremely subtle music, defying the kind of easy categorization most people seem to need before they can make up their minds whether they should like something or not. As John Lewis once put it to me in a conversation: "It isn't so much what we see (and hear) in the music of each idiom; it is more what we do *not* see in the one that already exists in the other."

Certainly both musics can benefit from this kind of cross-fertilization, in the hands of gifted people. For example, the state of performance in classical music at the professional level today is, despite all we hear about our skilled instrumentalists, rather low. Most performances touch only the surface of a work, not its essence; and this is most true of the performance of contemporary music. If virtuosic perfection at least were achieved, one could—in a forgetful moment—be satisfied with that. But one cannot even claim this, since the leisurely attitude of the majority of classical players toward rhythmic accuracy is simply appalling, and would seem so to more people were it not so widespread as to be generally accepted. There is no question in my mind that the classical world can learn much about timing, rhythmic accuracy, and subtlety from jazz musicians, as jazz musicians can, in dynamics, structure, and contrast, from the classical musicians.

—*Lee Friedlander.*

John Lewis—"what we do *not* see in the one that already exists in the other."

Third Stream on Discs

"Modern Jazz Quartet with Orchestra"—Atlantic S 1359
Modern Jazz Quartet: "Third Stream Music"—Atlantic S 1345
Don Ellis: "How Time Passes"—Candid 8004
William Russo: "Image of Man"—Verve
Jimmy Giuffre: "Seven Pieces"—Verve 68307
John Lewis: "Golden Striker"—Atlantic S 1334

IT is this kind of mutual fructifying that will, I believe, be one of the benefits of Third Stream. It seems, therefore, unfair for critics to blame a piece of Third Stream music because "the symphony orchestras can't swing." Of course they can't swing; even in their own music they barely manage. But perhaps they will learn; and, when they do, will the compositions involved then be intrinsically better? It is this kind of confusion of levels that I am deploring. It happens, needless to say, on both sides of the fence.

It is not a lame apology, but rather a statement of fact, to say that this movement is still in its beginnings. The performance problems are still enormous, and much musical adjustment will have to be made by both sides before the compositional ideals of the composers can be realized on the performance level. However, if a symphony orchestra can be made to swing just a little, and if a compositional structure that makes jazz musicians push beyond the thirty-two-bar song forms of conventional jazz can be achieved, are not these already important achievements in breaking the stalemate artificially enforced by people who wish tenaciously to keep the two idioms separate? (That there are not only musical problems involved here, but also deep-rooted racial issues, need hardly be emphasized.)

If historical confirmation is needed, it is easy to point to many precedents, which undoubtedly were met with as much scoffing as Third Stream has encountered. The next time someone invokes the old saw about oil and water not mixing, just tell him that the most sacred and rigorously organized music of all time, the Flemish contrapuntal masses, was more often than not based on what once had been semi-improvised lighthearted secular troubador ballads. Or tell him that the minuet, at first a simple and often crude popular dance, became a sophisticated classical form in the hands of Haydn and Mozart. Or if examples be needed from our own time, Bartók's music—originally compounded of Debussyan and Straussian elements—rose to its greatest heights *after* he was able to fuse his style with the idiomatic inflections of Eastern European folk music. Many more examples exist.

It seems to me that the kind of fusion which Third Stream attempts is not only interesting but inevitable. We are undergoing a tremendous process of musical synthesis, in which the many radical innovations of the earliest decades of our century are being finally assimilated. Whenever I read one of the "it-can't-be-done" reviews, I think of Wagner's line in "Die Meistersinger," addressing Beckmesser:

> Wollt ihr nach Regeln messen,
> was nicht nach eurer Regeln Lauf,
> sucht davon erst die Regeln auf!
> Eu'r Urtheil, dünkt mich, wäre reifer,
> hörtet ihr besser zu.

Freely translated: "Would you judge by conventional rules that which does not follow those rules? Your judgment, it seems to me, would be more mature if you listened more carefully."

IT would seem that the Beckmessers of today are equally incapable of listening to music in terms of a *total* musical experience. When confronted with passages thoroughly fusing the worlds of jazz and classical music, they insist on hearing them in their separate categories, most likely because they can hear well only in one or the other. I am not by nature a polemicist or a crusader, and I would not, in any case, crusade for Third Stream music. I simply would hope for critics (amateur and professional) who could appraise the music on *its* terms, not *theirs*.

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The Fine Art of Exchangemanship

By MARVIN L. KALB, *CBS News Correspondent, Moscow.*

Moscow.

LATE in February ninety-four crew-cut and pony-tailed students from the University of Michigan, armed with only a smile, a handshake, and a crateful of wind instruments and kettledrums, invaded the Soviet Union, a fiercely nationalistic country. They had been dispatched by the State Department, a "black arm" of the United States Government that is always accused here of hatching "plots against peace" and "aggression against Russia." Yet the students were welcomed. Indeed, they were cheered, praised, admired, and applauded.

For two months, they traveled to ten cities in the Soviet Union, from cosmopolitan Leningrad in the north to oriental Baku in the south. Under the direction of William Revelli, they performed music ranging from Bach to Gershwin, from Moussorgsky to Loewe. Everywhere they were greeted with warmth, enthusiasm, and bouquets of flowers.

The Philharmonic Wind Orchestra of the University of Michigan, which reluctantly left Moscow not long ago for a similar State Department-sponsored swing through the Middle East, is the freshest triumph of cultural exchange—a modern diplomatic term for the swapping of pianists, violinists, singers, bands, and ballet troupes between the United States and the Soviet Union. In effect, the U. of M. band was swapped for the Moiseyev Folk Dance Ensemble, now making its second tour of the United States.

Although American artists have been performing in Soviet concert halls with fair regularity since 1956, when Premier Khrushchev's February de-Stalinization speech encouraged a liberalization of the arts and broader contacts with the West, cultural exchange was not formalized until January 1957. At that time Soviet Ambassador Zaryubin and American diplomat Lacy signed a two-year agreement in Washington that legalized exchangemanship. Each side tried to outdo the other with sweeping clichés in describing the agreement. A favorite was "getting to know one another better."

Undoubtedly the agreement, which was renewed in Moscow in November 1959, and should be re-renewed in Washington later this year, has contributed toward a better understanding of the cultures of both nations. Americans were able to *ooh* and *aah* at the Bolshoi Ballet, and Russians were charmed by "My Fair Lady." But, in an honest moment, both Moscow and Washington would admit that exchangemanship has, in addition, more specific goals.

—*Sovfoto.*

Michigan conductor Revelli and band in the Palace of Sports, Moscow—"In effect, swapped for the Moiseyev Dance Ensemble . . ."

Washington would like to destroy the distorted image of the United States that Soviet propagandists have cultivated for more than four decades. It would like to balance the sneering caricature of a fat Wall Street millionaire with the cheerful reality of ninety-four undergraduates from Ann Arbor. And, ideally, it would like to offer the Russian people a clearer idea of the "outside world" than they have found in the columns of *Pravda.*

This is all long-range. Moscow has more immediate goals in its impatience to attain world Communism. It would like to convince the world, especially the United States, its grand opponent, that Russia has emerged from its dark days; that it has become a respectable member of the world community, and that the refinement of Ulanova and the accuracy of the Venus probe are genuine reflections of modern Russia.

Though aims differ, both sides apparently realize the advantages of continuing this polite form of political tussling. "We think we are getting the best of the deal," one high-ranking American official remarked just the other day. "They think they are. This is the best of all possible deals."

For the record, Soviet officials are rarely this honest. They stick to the propaganda slogans of "peace and friendship"; and, in a nation where the thought of war evokes tears and the ravages of war can still be seen, this is clever propaganda.

When Leonard Bernstein brought the New York Philharmonic Orchestra to the Soviet Union in August 1959, the Conservatory hall was sold out weeks in advance. Van Cliburn, the young pianist from Texas who won the Tchaikovsky Music Competition here three years ago, could run for office and win—if there were free elections in Russia. And although Byron Janis was not as well known in Russia as Cliburn when he arrived last fall, he did eat into Cliburn's professional reputation during his very successful tour.

Perhaps the American Ballet Theatre, which was the first American dance troupe to be seen in the Soviet Union, is the perfect example of the opportunities and the pitfalls of cultural exchange. This highly polished troupe, starring Maria Tallchief and Erik Bruhn, performed to packed houses in Moscow, Leningrad, and Kiev during their five-week visit last fall.

As reported earlier (*SR,* Jan. 28), when Tallchief and Bruhn presented a brilliant *pas de deux,* sophisticated

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Muscovites applauded generously. But when the whole company engaged in classical ballet, sophisticated Muscovites applauded politely. They know superb classical ballet; they have the Bolshoi. They wanted to see ballets like "Billy the Kid" and "Rodeo."

The Bolshoi cannot touch the American Ballet Theatre on "Rodeo."

At first, audiences did not understand the music, the costumes, or the modern dance form. But gradually, as the Ballet Theatre's reputation spread, understanding increased; and Russians looked forward to "Rodeo" as they did to their own "Swan Lake." In fact, they became so caught up in the mood of the ballet that they broke into rhythmic applause during the square dance sequence. Once the ice was broken, the audience's natural instinct to like "things American" bubbled to the surface; and, even if they could not really compare Tallchief to Ulanova, they still cheered the tall American dancer as though she were one of their own. One young Russian even refused to believe that Bruhn was not an American, but a Dane "on loan" to the company. "Oh, no," he argued, "Bruhn is much too good to be anything but an American."

Now, six months later, Russians still talk enthusiastically about the American Ballet Theatre. Their only real complaint is that the troupe should have devoted more time to native American ballets and less to Russian ballets.

The same criticism has been leveled at the repertoire of the University of Michigan Band. Conductor Revelli included the works of many Russian composers. In highly "hep" Leningrad, the listener is bored with a Tchaikovsky-Moussorgsky program; he would like to hear unfamiliar, contemporary non-Russian music. But in Minsk, the provincial capital of Byelorussia, one of the Soviet Union's fifteen "republics," the audience admired the band's interpretation of Rimsky-Korsakov so much that it jammed backstage after the performance collecting autographs —and in some cases kisses.

These criticisms are regarded by Washington as details. To officials, the overriding issue is exposure; and increasingly over the last few years American artists have been getting broader exposure in the Soviet Union. No American company has yet been permitted to travel east of the Ural Mountains; and, as a direct result, few Soviet artists have been permitted to go west of the Mississippi.

During the negotiations for the University of Michigan Band's tour, for example, the State Department's Committee of East-West Exchange, under Frank Siscoe, asked for bookings in fifteen Soviet cities. The Russians countered with four cities. An impasse was avoided when the Russians submitted an alternate plan, under which Washington could select ten cities from a list of thirteen. But three of the ten cities had to be in the Baltic republics. The United States, which has never recognized these republics as integral parts of the Soviet Union and still maintains diplomatic relations with their exiled governments, balked. No performances in the Baltic, Washington insisted.

After lengthy negotiations, which were not really completed until after the band had arrived in Moscow, a compromise agreement was reached. The band would perform in ten cities —none of them in the Baltic area, but none of them beyond the Urals, either.

This is an illustration of how seriously both sides take exchangemanship—not only in its conceivable immediate or long-range consequences but also in the details of its daily execution. For both sides are completely aware that in a world where only "madmen" would contemplate war as an instrument of national policy (to quote Premier Khrushchev, for one) but where neither side has given an ideological inch and remains as committed to its original goals as ever before, every other means short of pulling the trigger must be fully exploited. The Soviet leader has defined this uneasy state of affairs as "peaceful coexistence." In this peculiar environment, Maria Tallchief may be as important in the long run as the atomic physicist. Certainly she danced as hard as he computes.

—*Sovfoto.*

Members of the band meet Russian students in Baku.

Moiseyev in Stereo

RECORDS are not usually associated with a "Before" and "After" test, but this is one that comes by it naturally. Heard first a few weeks ago, just before the Moiseyev Dance Ensemble opened its second American tour, it appeared to have some generalized values in the vein of the music made familiar in the company's previous appearances here. Heard again, after the almost wholly new program had become familiar, the experience was quite different. Each tune and tempo now brought back a mental picture, to complete the image exposed to the ear.

The sum of it all is that the music, pleasant enough as most of it is, and invigorating as some few sections are, has no really independent life of its own. But for those who have seen the company in action and doubt that they would ever be able to recapture the effect of its relentless pace, rampant humor, and insinuating charm, the record is a spur for almost total recall.

As offered here, Side 1 (listing "Hopak," "Seasons of the Year," "Estonian Polka," "Georgie," the "Hora," "Chiolirlya," and "Jok" from the Moldavian suite, and "Venzelya") is conducted by Nikolai Nekrasov, Side 2 ("Briul," "Snow Maiden," "Green Grass," "Tabakaryaska," "Chabany," and "Gypsy Dance") by S. Galperin. The disc [Artia ALP(S) 189, $5.98] is about the best example of Soviet skill in such technology to reach us, not only in the basic, bright monophonic, but also in the excellent stereo. A "world premiere" for Soviet stereo, it shows no leftist tendencies, so far as directional values are concerned.

—I. K.

Moiseyev on Tour

May 11-12: Philadelphia—Convention Hall
May 13-14: Boston—Boston Garden
May 16-20: New York — Madison Square Garden
May 22-25: Montreal—The Forum
May 26-27: Toronto—Maple Leaf Gardens
May 29-30: Cleveland—Public Hall
May 31-June 3: Detroit—Masonic Temple
June 5-10: Chicago—Theatre Exposition Centre
June 12-13: Minneapolis—Municipal Auditorium
June 15-17: San Francisco—War Memorial Opera House
June 18: Berkeley, Calif.—Community Theatre
June 20-28: Los Angeles—Shrine Auditorium

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Discs for the Library

IT IS by now normally expected that a poet will not only leave his poems on the page, but his voice reading the poems on a recording. The addition of that dimension to the literary legacy is a fine, rich thing, but the multiplication of available readings at relatively high prices does impose tough problems of selection. Suppose one does want poetry recordings: which of the growing list does he want? For obviously only large libraries and the very rarest of private collectors can hope to reach for all of them. One even finds himself wondering at times why a given recording was released in the first place.

At least I found myself asking that question as I prepared to play "Fifteen Poems of Dylan Thomas read by Richard Burton" (Spoken Arts 789, $5.95). Why on earth, I thought, put out an actor's reading of the poems when Thomas has himself recorded the poems so superbly? I took the record off an hour later with some respect for Burton as a reader, but without enthusiasm. Thomas's emphases in speaking these poems struck me as much more effective than Burton's, and Burton at no point, it seemed to me, managed to rival the percussive effects Thomas could get in interpreting his own metrics.

I approached "Under Milk Wood" with Richard Burton (Spoken Arts 791-2, $11.90) with some of the same feeling, but this time I stayed to praise. If Burton is not Thomas's equal (and I submit that to justify his reading an actor must not equal but exceed the poet's own reading) in the bang and roll and whirl of the lyric line, he is entirely competent to the more spoken line of the play, and the direction and supporting cast of this performance are unmatchable. The earlier Caedmon recording with Thomas reading some of the parts had all the charm of a happy impromptu; this one has all the charm of the happy finished performance. The present reading is the BBC version, and with the advantage of being based on Thomas's completed text, (the earlier recording was made from a not-quite-final text), plus the graces of a loving production, the reading comes through as a splendid thing. There is a wonderful evening to be had by playing the two performances one after the other.

Also to hand come five new releases in the rapidly growing Yale Series of Recorded Poets, being George Starbuck (YP 304), Louis Simpson (YP 305), John Crowe Ransom (YP 306), Louise Bogan (YP 308), and Lee Anderson (YP 310), all at $5.95, all in handsome covers with good introductory material on the back, and all issued with an accompanying text. I take an accompanying text to be indispensable to good listening, the eye and ear needing to work together. In this case, however, the Starbuck recording came without a text, the Anderson recording contained the text of an Yvor Winters recording I have not yet received, and the Louise Bogan text was missing some pages while others were repeated.

John Crowe Ransom does not so much read his poems as pronounce them in an engaging, precise, gentlemanly, and now noticeably aging voice with some charming old-fashioned shadings. But the reading proceeds without that sure transfer of emotion that occurs when one reads Ransom off the page. I have a sense that the poems, written by a passion, are being read by a gentleman. All honor to the gentleman, but I must believe another voice could do more for the emotional content of these poems.

Louise Bogan's voice also comes through in an emotionless sort of way. It is a prissy and pedantic voice, coldly fussing away at the consonants of poems that have a little too much to do with rapturous chastity for my taste, but perhaps this is the right voice for the poems, though I confess I was moved to not much more than a yawn.

Lee Anderson similarly comes through to the ear in what I must call an unengaging way, his voice speaking the poems without really entering them. And Louis Simpson reads in a fine voice and with excellent control a series of poems about which I prefer to have no opinion if only to spare myself another blast of the hot-letter style he seems to have ready whenever a reviewer treats his poems to less than entire praise.

All of the foregoing I take to belong in a library collection, but only there. George Starbuck's reading is the only one of the present group I can confidently recommend to the selective collector. Starbuck is a good poet obviously on his way to being better than good. His poems are active and firm pieces of this world and he reads them in an immediately engaging voice, with a sure sense of their movement, without assertion, and yet with an ever-sensitive engagement of his material and mood. This, one wants to say, is what a poetry reading should be: not only a moving experience, but an experience that moves toward light. —JOHN CIARDI.

Brahms by Klemperer

THE architectural approach that made Otto Klemperer's recent Wagner album with the Philharmonia Orchestra so memorable has served the famous conductor less well in his new recording, with the same group, of the four Brahms symphonies plus the "Tragic" and "Academic" Overtures (Angel Stereo 3614 D $23.98). In Wagner, too often led with pomp and sentimentality, the music gains notably by the friezelike quality of Klemperer's interpretation, his marvelously classical sense of line; but bringing these same principles to the scores of Brahms is like carrying coals to Newcastle. Some basic reappraisals about the place of Brahms in music history may soon be in order. All indications point to a hard new look at the contrapuntist from Hamburg; but while his four symphonies are still household words, there is one generally accepted way of bringing out the best in these scores: to play down the stony constructional elements and cast into higher relief the romantic contours that genuinely exist. In short, the reverse of the treatment which Dr. Klemperer employed so successfully in Wagner.

Nothing which this great conductor undertakes can fail, in performance, to have a certain distinction. Add the splendor of the Philharmonia Orchestra, which plays superbly, along with the remarkable fidelity of Angel's engineering, and a product emerges tonally superior to Columbia's current Brahms album led by Bruno Walter. Dr. Walter's feeling for poetic intimacy of mood, however, for diversified shape and color, would seem nearer to the heart of the music than the somewhat monolithic approach of Dr. Klemperer. True, the opening drumbeat of the C minor Symphony has never sounded grander or more inexorable than on the new Angel recording. The entire Third Symphony and the finale of the Fourth also come off with sculptured strength. Yet in those pages that depend less upon line than lyricism I found the Klemperer performances unduly austere. The "Tragic" and "Academic" overtures are well played; and, indeed, the musical standards throughout are of the highest, if one excepts the Allegro giocoso of the Fourth Symphony, in which Dr. Klemperer comes dangerously close to fussy rhythmical distortions—his only departure from sobriety. A pity that the total effect could not have been more mellow.

—ROBERT LAWRENCE.

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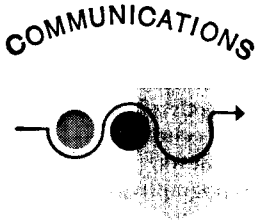
COMMUNICATIONS

Communications Editor: RICHARD L. TOBIN



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Rating the American Newspaper

A FEW MONTHS AGO *Saturday Review* asked Benson & Benson, Inc., a professional polling organization in Princeton, New Jersey, to undertake a mail-questionnaire survey of all deans, full professors, and associate professors in the forty-six schools accredited by the American Council on Education for Journalism. The object of the study was to discover which of the 119 daily newspapers in the United States with circulations of 100,000 or more were familiar to these deans and professors, and were read by them; what criteria this professional audience used in rating a daily newspaper; and how they evaluated the newspapers in question. To make certain a newspaper would be rated only by those familiar with it, the respondents were asked to evaluate only those read within the past four weeks.

The response to the questionnaire was exceptionally high. Of the 249 deans and professors who were sent the questionnaire on February 13, 1961, a total of 125 returned usable replies, representing 50.2 per cent of the whole group. Most of those who did not reply and gave a reason for it by letter were either critical of the survey or complained of heavy work loads. A higher percentage of deans and directors than faculty members answered the questionnaire.

SR believes the results of its questionnaire will be useful to newspaper publishers and schools of journalism alike. Of most significance, however, is the evaluation of American newspapers today by the group perhaps best qualified to make one. The results shed important light on the state of journalism in this nation, which must depend so much on its newspapers as an essential link between government and the governed.

To provide adequate space for the inevitable differences of opinion in a questionnaire of this magnitude, and to divide the results into their proper, contrasting elements, *SR* presents this month the fundamental statistics and salient general conclusions reached by the high percentage of teachers and administrators who answered *SR*'s detailed four-page questionnaire. What the journalism faculties believe to be America's best newspapers—and why—is the subject of the first report, presented here. In the June Communications Supplement, *SR* will run a second part of the survey dealing with criticisms of newspapers, particularly of newspaper editing and content; with what's wrong with the American press (in the eyes of the nation's journalism faculties); and with ways in which this powerful communications force can better fulfil its fundamental public duty: to inform adequately. Author of the articles is John Tebbel, director of New York University's Graduate Institute of Book Publishing, former chairman of its Department of Journalism, and a frequent contributor to *SR*. Part I begins on the next page.

—R.L.T.

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Rating the American Newspaper—Part I

By JOHN TEBBEL

IN THE opinion of the men and women who teach journalism in our colleges and universities, the best newspapers in the United States are confined, roughly, to the northeast quadrant of the nation, with only two exceptions among the top fifteen. Their excellence is rated primarily on the basis of comprehensive gathering of the news, objective treatment of it, judgment in the selection of it, layout and typography, good writing, and accuracy, in that order.

These are the salient conclusions reached by the 50 per cent of teachers and administrators who answered *SR*'s detailed four-page questionnaire on the state of the newspaper business. The replies also provided illuminating opinions on the newspapers that have showed the greatest improvement in the past decade, the good and bad aspects of specific newspapers, the editorial pages, the effect of lack of competition in one-newspaper communities, the usefulness of newspapers in teaching journalism, and the news areas or features that this professional audience would like to see increased, reduced, or eliminated.

The replies also disclosed, indirectly, a good deal of what is right and wrong in journalism teaching, or at least what is happening to the schools in an era when the new word "communications" has made simple "journalism" sound old-fashioned on the campus.

If *SR* had polled schools and departments of journalism twenty-five years ago, nearly all the respondents would have been former newspapermen. Today the faculties also include social scientists, experts in radio and television, former advertising men, public relations wizards, graphic arts specialists, and resident genie in a variety of other subjects, some of them remote from newspapering. Apologetic letters were received from nonjournalists teaching in journalism schools; others in the same category presumably refrained from answering.

However, the faculties of these schools, varied as they are, constitute an unusually informed body to measure the press critically. Many of them were reporters and editors with distinguished careers behind them before they retired to teach; others are working newspapermen on major dailies, who instruct part-time; a few have been or still are publishers. All these faculty members, whatever their specialty, have a professional interest in the news. Having an unusual access to the nation's press by virtue of their specialized libraries, presumably they are more familiar with newspapers than any other group of citizens, and consequently are able to judge them with much greater comprehension of the criteria involved.

When this audience chooses the best newspapers in the nation, one must attach more significance to the results than to a survey of nonprofessional readers who simply "know what they like," although it is obvious that the circulation lifeblood of any newspaper depends not on an intellectual elite group but on the ordinary citizen who puts down his money at the newsstand or pays the delivery boy on Saturday afternoon. This fact will certainly console those circulation-happy, advertising-rich newspapers that find themselves rated far down the list by the professors.

In selecting the ten newspapers they considered to be the best in the United States today, respondents were limited to those papers with which they were familiar, and which they had read within the preceding four weeks. It was no surprise to find the New York *Times* at the top of the list, where it appears in virtually every list of "ten best" newspapers compiled, no matter what the source. There were, however, some surprises in the remainder of the list, probably reflecting the limitations of familiarity and recent reading.

The leading fifteen dailies, with the percentage of respondents voting for them, were as follows:

	%
New York Times	71
Christian Science Monitor	46
Wall Street Journal	42
St. Louis Post-Dispatch	39
Milwaukee Journal	35
Washington Post	34
New York Herald Tribune	25
Louisville Courier-Journal	22
Chicago Tribune	16
Chicago Daily News	12
Baltimore Sun	11
Atlanta Constitution	10
Minneapolis Tribune	10
Kansas City Star	9
Los Angeles Times	9

These newspapers were followed, in order, by the Des Moines *Register*, Denver *Post*, Washington *Star*, Minneapolis *Star*, San Francisco *Chronicle*, Toledo *Blade*, Miami *Herald*, Chicago *Sun-Times*, St. Louis *Globe-Democrat*, Detroit *Free Press*, and Buffalo *News*. Fifteen per cent of the respondents would not select any newspapers as "best." Many mentioned fewer than ten newspapers, and a few named more than ten.

Thirty-nine other newspapers on the list of 119 received three mentions or fewer. Only one prominent newspaper on the list, the New York *Daily News*, failed to get a single mention as "best." The *Daily News* has the largest circulation of any American newspaper.

When it came to evaluating the criteria for rating the dailies, there were some apparent paradoxes among the educators. While comprehensive treatment of the news rated at the top, with 66 per cent, only 2 per cent specifically mentioned coverage of education. In judging the editorial page, this predominantly liberal group registered a minute 2 per cent for a liberal policy as a criterion in rating a newspaper "best" or "outstanding." Similarly, while professional critics of newspapers often deplore the lack of vigor in America's dailies and their general indifference to making the difficult problems of our times understandable to the general reader, these aspects got only one mention each as criteria. The wide margin of the New York *Times* over other newspapers reflects its unique character and position in the business. However, it is not universally popular in the nation. It was selected by at least 76 per cent in every area except the South, where it got a scant 45 per cent, probably as a result of the publicity in that region over its desegregation stand. Even in the South, however, the *Times* scored five points higher than the second newspaper, the Washington *Post*.

Four newspapers, only two of them Midwestern, showed particular strength

Criteria for Rating

MANY criteria were mentioned as valid in rating a daily newspaper as "best" or "outstanding." These were the ones cited most frequently:

Complete news, comprehensive treatment, 66 per cent; unbiased, objective treatment of news, 47 per cent; judgment in selection of news, 28 per cent; layout, typography, 28 per cent; good writing, style, 26 per cent; accuracy, 25 per cent.

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in the Midwest, following the *Times*. They were the *Christian Science Monitor, Wall Street Journal,* St. Louis *Post-Dispatch,* and Milwaukee *Journal*. The fact that three out of the first five newspapers are dailies published in the East probably indicates no more than the nonprovincial character of this particular audience, and its respect for papers that are as much institutions as they are newspapers.

ONE paradox emerged in the regional distribution. The Washington *Post* had its greatest support in the South, 40 per cent, and in the West, 41 per cent, which may lend some encouragement to its ambition to be, like the *Times*, a national newspaper.

Results for this question were also computed to show for *each* newspaper the portion of those reading it within the past four weeks who selected it as best. On this basis, the St. Louis *Post-Dispatch* scored highest (86 per cent), followed by the Milwaukee *Journal* and the New York *Times* (83 per cent each), the *Christian Science Monitor* (80 per cent), the Washington *Post* (79 per cent), and the Louisville *Courier-Journal* (74 per cent). After this, scores fell off sharply.

The sixty respondents who described what they liked the best about the New York *Times* addressed themselves to this question with considerable enthusiasm for the most part. About six in ten mentioned the *Times*'s completeness of coverage in foreign and national affairs, business, the arts, science, and education. Local coverage was mentioned only once. The educators thought the *Times* displayed good judgment in the relative play it gives to news stories. One in six appreciated the paper's interpretive pieces, while others felt that the coverage in depth and the backgrounding of important events and issues added to the paper's value and made it outstanding in the intellectual community. About one in ten praised the quality of *Times* writing, which should be gratifying to managing editor Turner Catledge, who has made a substantial effort to make the paper more readable.

Conscious of its responsibility to the public, the *Times* presents the facts objectively in its straight news stories, according to a number of respondents. Also mentioned was the *Times*'s willingness to do and spend whatever is necessary to produce a superior newspaper. Several cited the dignity of the paper and its lack of sensationalism. Editorials were also listed among the things liked best in the *Times*, and its columnists, particularly Arthur Krock and James Reston, were specifically praised. Several regular features of the Sunday *Times* drew special mention, among them News of the Week in Review, Magazine, and Book Review sections. There were also favorable mentions of typography and pictures, and of the quality of the advertising.

The *Wall Street Journal* came in for particular attention in the survey. It was named by 38 per cent of the respondents as the paper showing the greatest improvement in the past ten years, followed by the New York *Times* (25 per cent) and the Milwaukee *Journal* and Washington *Post* (16 per cent each).

Of the twenty-six respondents who described what they liked best about the *Journal*, half mentioned its extensive business, financial, and economic coverage, declaring that these articles were handled in depth yet were still readily understandable. About a quarter of those who answered this question felt that the *Journal* had done a good job in broadening its scope to include national and international news, as well as other fields. Four said that the general news digests were well done. Half of those answering praised the depth and analytical perception present in the stories, while one-third commended their quality. About one-fifth appreciated the editorial philosophy of the paper, although only one mentioned the editorials specifically.

OTHER newspapers came in for their share of praise. *Christian Science Monitor* readers, for example, liked the paper's special pages on education and travel, and its interpretive articles on conditions abroad. Others appreciated its "absence of hysteria" and "cultural tone." It has, said one man, "a broader conception of what's important than most papers." Another summarized it: "Factually correct. Clearly presented. Concise and complete."

Milwaukee *Journal* readers spoke of its thorough and impartial local coverage, its consistent scrutiny of public business, and its "serious-minded and moral approach to news that leads it to keep digging at any cost if it recognizes a news principle at stake." One respondent wrote that it was "a responsible newspaper: responsible to its readers." There was this capsule summary: "Its staff (not any one man) works cooperatively to produce the best possible newspaper for its circulation area—within the limits of human fallibility. The result is a carefully edited and *successful* newspaper with which

Readership of Newspapers

ONLY FOUR of the 119 newspapers had been read in the preceding four weeks by half of the respondents or more. Widest readership was recorded by these papers: New York *Times,* 86 per cent; *Wall Street Journal,* 66 per cent; *Christian Science Monitor,* 57 per cent; Chicago *Tribune,* 51 per cent.

Readership of the *New York Times* held up well in all sections of the country, even in the West (82 per cent). The *Wall Street Journal,* having editions in all sections of the country, was read by about two-thirds in each of the four areas. The *Christian Science Monitor* was high in the South (65 per cent) and low in the West (41 per cent). The Chicago *Tribune,* read by 66 per cent in the Midwest, fell to about three respondents in ten in the remaining sections of the country.

Four additional newspapers (St. Louis *Post-Dispatch,* New York *Herald Tribune,* Milwaukee *Journal,* and Washington *Post*) were read by between 42 per cent and 46 per cent. Only 21 of the 119 papers had been read by as many as 20 per cent of the respondents in the preceding four weeks.

Based only on those familiar with the New York *Times,* 91 per cent had read this paper within the past four weeks. On the same basis, 75 per cent of those familiar with the *Wall Street Journal* had read it recently, as against 66 per cent for the *Monitor* and 61 per cent for the Chicago *Tribune.*

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no old-style 'sensational' newspaper can compete."

Often attacked and defended with equal vehemence, the Chicago *Tribune*, still in the shadow of the late Colonel McCormick, its controversial publisher, was accorded praise for its sports and financial coverage, and its cartoons. In these post-McCormick days, one reader observed a "more rational editorial policy" and a "departure from 'loaded' news stories." Others liked its clean makeup and good local news coverage. "I look in it for the news," one reader said simply.

Next to the New York *Times*, the Washington *Post* was probably most highly praised. Here are a few opinions:

"Comprehensiveness, imagination, decency; keenness of news display, writing; imaginative interest in democratic problems; humanity."

"Its foreign news and background reporting of political news, but more particularly its editorial page and choice of syndicated columnists."

"Here I find brilliant, courageous editorial expression—Wiggins, Barth, Herblock."

"National Capital coverage. Volume of other news, including foreign. Excellent editorial page. Variety of columns and opinion material."

The Kansas City *Star*, long considered a prime Midwestern training ground for newspapermen, was cited as a place where "distinctive writing is valued." One respondent wrote: "It seems to rely more on its own staff than on wire service news, thereby giving a broader scope to news stories. Its leadership: It strives in its own area for what it believes to be in the public's best interest." Another liked its "constant crusade against bad government and vice." This has been a distinguishing mark of the *Star* since its founding.

One respondent summed up the favorable opinion about the St. Louis *Post-Dispatch* in this way: "Its general philosophy is that its readers in the Midwest deserve and are capable of understanding important news from any part of the world, on any subject, and of any nature. It looks on its readers as changing and sees the frontiers of news as expanding." Another praised its "aggressive, investigative coverage of local affairs, and its balanced presentation of world affairs. Its general reportorial excellence."

A Louisville *Courier-Journal* reader observed: "When many papers are omitting and cutting down serious news, it rises above provincialism and sensationalism." Another summary: "Editorial page in its entirety—editorials, editor's notebook, letters to editor. Columns (syndicated), including those of differing political hue. Broad scope of foreign and national news. Typographical makeup. Sports page among the best."

There was much praise for the Minneapolis *Tribune*. "Excellent job," said one respondent, "within its space and other limitations, of covering national and international news and of offering interpretation." Others spoke of its "strong editorial page" and its "excellent coverage in specialized fields: medicine, science, and business."

The New York *Herald Tribune*, currently undergoing another of its transformations while remaining fundamentally the same newspaper, was liked by several respondents for its "handsome layout and generally good writing; excellent editing," while another wrote: "Under the new ownership its news coverage and, especially, news and editorial treatment have been improved greatly. Lively without being frothy, solid without being stuffy."

Most of the other favorable comments about newspapers were of similar character, including such succinct comments as "I look in it for good writing" (of the Chicago *Daily News*), and "Virtually nothing in the state goes unreported" (of the Des Moines *Register*).

There were, of course, unfavorable comments about all these and other newspapers. Some indication of the division of opinion could be seen in the reports on the editorial pages of the New York *Times* and *Wall Street Journal*, as shown in the following table:

	Times Cases	*Journal* Cases
Completely favorable	26	9
Mixed favorable and unfavorable	16	6
Completely unfavorable	14	5

Other highlights of the survey include these results:

• More than four respondents in ten believe that some of the newspapers on the list are affected qualitatively by a lack of competition. The Minneapolis *Star* and Kansas City *Star* were mentioned specifically by 6 per cent each in this respect, along with the afternoon editions of these papers, the *Tribune* and the *Times*. Eight other newspapers were named: the Indianapolis *News* and *Star*, the Louisville *Courier-Journal*, New Orleans *Times-Picayune*, Omaha *World-Herald*, St. Paul *Dispatch*, Des Moines *Register*, and New Orleans *States & Item*. Among those who believe that some daily newspapers are affected qualitatively by a lack of competition, about seven in ten feel that the effects are bad, while about one in ten think they are good, and another one in ten see both good and bad effects.

• Virtually all the respondents said they found some of the 119 dailies useful in their work. Despite the lower vote in the South for the New York *Times* as one of the ten best, 60 per cent of the respondents in this area felt it was useful to them. Paradoxically, the *Wall Street Journal* had far more mention in this respect in the Midwest (48 per cent) than in the East (6 per cent).

• In indicating what they would like to see more of in the newspapers, 20 per cent mentioned foreign news; 15 per cent spoke of interpretive analysis; 13 per cent of business, industry, or economic news; 11 per cent of local news; and 10 per cent of science.

• When respondents selected the five best (out of 18) combinations of morning and evening newspapers published by the same organization, the Louisville *Courier-Journal* and *Times* (68 per cent) and Minneapolis *Star* and *Tribune* (66 per cent) headed the list, with the Des Moines *Register* and *Tribune* (63 per cent) close behind. After these three leaders, the vote fell to 42 per cent for the Baltimore *Sun* papers, and to below 40 per cent for all others. Respondents in the South were especially likely to select the Louisville (85 per cent) or the Des Moines (80 per cent) combinations. The Minneapolis combination had high mention in the East (88 per cent).

• About half of the respondents said they read one or more newspapers from abroad. The Manchester *Guardian* (34 per cent) and the London *Times* (22 per cent) were most often mentioned. No other publication was named by more than 6 per cent.

(Part II of this special survey of the press will appear in SR's June Communications Supplement.)

Familiarity with Newspapers

OF THE 119 daily newspapers listed in the questionnaire, 26 were checked by at least half the respondents as newspapers with which they were personally familiar. The following six of these newspapers were each checked by more than eight respondents in ten: New York *Times*, 94 per cent; *Wall Street Journal*, 89 per cent; *Christian Science Monitor*, 86 per cent; Chicago *Tribune*, 84 per cent; St. Louis *Post-Dispatch*, 82 per cent; and New York *Herald Tribune*, 81 per cent.

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The Geometry of Informed Circles

By ROBERT MANNING

EACH Wednesday morning at about 10:30, a dozen or so American correspondents gather about a conference table in that grand old granite clutter, the Foreign Office, and chat for about an hour with one of Her Majesty's ubiquitous civil servants, the FO spokesman. At other fixed times during the week, the spokesman or one of his assistants sits down for a similar "background briefing" with correspondents of French newspapers, or with a group of Germans, or with other selected foreign correspondents stationed in London who have qualified for private guidance that supplements the daily general FO briefing for all correspondents.

Rules for these private sessions are simple and unwritten. Information gleaned may be used by the reporters without attribution to the source—that is, they may say that it comes straight from the horse's mouth but they may not identify the horse. It is *caveat emptor*; the spokesman is under no obligation to answer all questions thrown at him, nor to answer them any more fully than the questioner's perspicacity requires, nor to reveal facts that cast light other than the light in which the British would like them to be seen. For their part, the newsmen are under no obligation to accept the briefings as final, though the FO would be pleased if they were so dilatory as to do so. And they are not obliged to refrain from poking on their own into higher reaches of the government. Properly worked, the system saves foreign correspondents considerable preliminary legwork (with accent on preliminary) and it enables the FO to give its viewpoints special emphasis in the minds of men who write for the most important of the world's newspapers, magazines, and broadcasting networks.

As far back as 1826, as Harold Nicolson notes in "Diplomacy," a British Foreign Secretary, George Canning, recognized the potential of what he called "the fatal artillery of popular excitation." Canning's interest in propaganda was considered vulgar by the other diplomatists of his day (Metternich underestimated it as a yearning by Canning for personal popularity) but the incessant catering to and manipulating of the communications media has long since become an integral fixture of diplomacy. For the British, who must increasingly rely on eloquence and wiles to conduct a foreign policy that once was fueled by true power, it is a vital operation. So it is of more than passing importance to the British that they are better at this part of the game than anyone else.

High regard for the British "briefing" talent extends to the White House. President Kennedy and his press secretary, Pierre Salinger, have both been said to express admiration for aspects of British technique. The President has encouraged Salinger to consider what in the British system might profitably be applied to the information techniques of the United States Government. The American operation is similar to Britain's, but, in the opinion of one who has copiously sampled both, not as effective in style or quality.

During Prime Minister Macmillan's Washington visit, those in the Administration who were not already familiar with the way the British do it got an opportunity to watch the British technicians. In the ever-expanding world of PROs, PIOs, PAOs, press attachés, information men, and just plain flacks, nothing is more impressive at first sight —not even Benjamin Sonnenberg's moustache—than The Foreign Office Spokesman. Inhabitants of the position change from time to time, but somehow the image persists of one and the same being. Savile Row cut. Excellent accent. Faint aroma of club-musk or saddlery. Limpid reservoir of anecdotes. Wit that slides easily from the scabbard ("I think you might say," said the FO spokesman after Macmillan's first chat with the President at the White House, "that the British retreat from the place was considerably more orderly than in 1814").

ONE OF the ways in which British practice differs from American is in the background of the spokesman. The regular FO spokesmen and lieutenants are almost always professional diplomats who have worked at various aspects of the diplomatic trade and in many embassies, and who have the full trust and confidence of the rest of the FO regulars. Information work is not a sought-after pursuit at the FO, and there have been some diplomats who have been heard to utter shrieks of delight and to buy pink gins all 'round at the Travelers' or St. James's Club upon being relieved of the press job and assigned to some more intellectually stimulating and socially acceptable post, say cultural attaché in the Sultanate of Oman.

The present FO spokesman, an attractive and intelligent Englishman named John Wriothesley Russell, gives every appearance of enjoying his work. Perhaps that is because he is an accomplished diplomat. His family's service in the field goes back to a sixteenth-century John Russell, who was Queen Mary Tudor's ambassador to Spain. Russell's father was the almost

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legendary Pasha Russell, who ran the Egyptian police for thirty years until his retirement in 1947, staged a dramatic war against the Egyptian narcotics trade and, if memory serves, set a world speed record for overland travel on camelback. Pasha Russell's son, now forty-five, spent his childhood in Egypt and was schooled at Eton and Cambridge. He is fluent or proficient in Arabic, French, German, Russian, Polish, and Greek. Before becoming FO spokesman last fall, Russell stored up twenty-three years' service inside the FO, in embassies at Vienna, Moscow, Washington, Warsaw, Rome, and in the Director-Generalship of the British Information Services in the United States. He is an amiable and talented man who can use nuance or an eyebrow's rise the way a mason uses a trowel, and can fill interludes of no news or of imposed silence with charming stories of last weekend's experiences as a gentleman jockey and master of his local fox hunt in Surrey.

Such diplomatic experience gives the man in Russell's post an "in" with his colleagues who are making the policies and doing the negotiating. It also allows him to speak to correspondents as a diplomat who is participating in the deliberations, rather than as an "information man" who is reporting what he is told to report. Even when this difference from the American operation is only a matter of appearance—as it sometimes is—the British informant operates with a flair and a debonair certainty that often make the American informants seem clumsy, the Russians even more pigheaded than they are, and the French out for *dejeuner*. At international meetings where two, three, or more governments hold simultaneous briefing sessions, a correspondent working on his own can attend only one. A significant number, including several Americans, choose the British. Furthermore, just as they do each week at home, the British make a practice of giving supplementary private briefings for some of the foreign correspondents. The French sometimes do the same thing, but the supplemental private briefings given by Americans have been with very rare exceptions confined to American reporters.

It might be said that this American parochialism illustrates a healthy attitude, a belief that the purpose of informing correspondents is not to propagandize but to give one's own nationals guidance and information that cannot safely be confided to foreigners. The fact is that a government can quite simply do both, and others do.

The State Department does not revolve diplomats from the field in the chief information job, but diffuses the function through several levels. Day-to-day news business at State is supervised by Lincoln White, who has behind him nearly thirty years in governmental and international information work. White is a diligent and selfless public servant and a career foreign service officer, though a relatively late-in-life one (1955). When a major international conference or confrontation occurs, however, the information task is taken over by the Assistant Secretary of State for Public Information, a political appointee, or, with increasing frequency, by Charles Bohlen, the career diplomat who has evolved from a wartime specialist on Soviet Russia into one of the major American "informed sources" or "authoritative quarters." Fully returned from his temporary eclipse under John Foster Dulles, he has been unofficially installed by the new Administration as the regular "briefer," for all important international meetings involving the President. At the Kennedy-Macmillan meetings, for instance, the Assistant Secretary of State for Public Affairs, Roger Tubby, did not attend most sessions. Bohlen attended all and briefed American correspondents, speaking as "agent" for Salinger. The White House Press Secretary, unlike his predecessor James Hagerty (and with no more reason), disqualifies himself as an interpreter of high-level diplomacy.

WHEN he wants to be, Bohlen can be just about as stylish as a Master of Hunt from Surrey and undeniably he is as well-informed a circle as can be found this side of an Irish fairy ring. Bohlen is in fact a high-level policy formulator, not merely a clarifier. This greatly enhances his authoritativeness and his stature with correspondents. But by the nature of his broad position only a part of his concentration can be directed at the clarifying process. Sometimes he is available; many times he is not. So there persists a diffusion of sources of policy guidance that costs some consistency of impact. It sometimes produces the sort of void in performance that occurs when each of the outfielders in a ballgame thinks one of the others is tracking a fly ball.

The more challenging shortcoming concerns not the informing of American correspondents, but the absence of anything resembling the studied British effort to assess, serve, and—let us face it—influence foreign correspondents in their midst.

Nearly 100 foreign correspondents are now accredited to the State Department in Washington and more than three times that number are based in New York. All of them are free to seek information at the State Department and to attend the occasional open press conferences and briefing sessions. Some of the top ones, among them Henry Brandon of London's *Sunday Times* and Max Freedman of the *Guardian*, have developed personal contacts that are as fruitful and authoritative as those of top Americans. But as for the bulk of the foreigners, up to now there has been no systematic effort to seek them out and provide the kind of special attention that converts minds, drives home a convincing case, or papers over a flimsy one. "I know foreign correspondents who have worked here for five years and have never been invited into an important official's office even to be told the time of day," says one long-time U.S. correspondent at State.

When a foreign correspondent comes to London he usually finds that he has been preceded by a thoughtful dossier that has been assembled by British diplomats in the correspondent's home country. It details the newsman's achievements and characteristics. When he leaves Britain for another assignment, the dossier—supplemented by facts about his London performance—goes ahead to British diplomats at the new post. Such simple advance work is invaluable in helping British officials to anticipate the interests and idiosyncracies of new correspondents. Except for the routine information it seeks for visas, the United States does not bother to learn about the newsmen who are sent here to evaluate the acts and motivations of this government. "I wish I could say that we did have such a system," says Lincoln White.

Nevertheless, a major change is shaping in the way the government deals with foreign correspondents once they reach New York or Washington. Salinger and the State Department people are alert to the possibility that one or two top-level foreign correspondents properly informed can be worth several million dollars' worth of USIA propaganda. So foreign correspondents are beginning to get more attention. A regular fortnightly background briefing for American newsmen has been instituted by Chester Bowles, and is now being re-enacted without substantial changes for the Washington foreign press corps. Salinger has lunched with groups of Japanese, British, French, and Russian correspondents. Soon, at a USIA-operated branch office at the New York headquarters of the U.S. Mission to the U.N., foreign correspondents will be able to get teletyped copies of all White House, State, and Defense Department news announcements almost as fast as they are released. There, too, they will find someone to answer questions about Washington policies—perhaps even to tell them the time of day.

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The All-News Radio Station

By ED SALZMAN, *staff writer for the Oakland (California) Tribune. Mr. Salzman was managing editor of KFAX in San Francisco during its brief experiment as America's only all-news radio station.*

AT THE root of the difficulties being experienced by American television and radio stations is the rule requiring that they operate in the "public interest, convenience, and necessity." These five words, noble as they are, make it impossible for the commercial broadcasting industry both to survive and to conform to regulations.

Because the Federal Communications Commission has never spelled out what it means by these key words, they must be taken at face value. The first two requirements—public interest and convenience—are perhaps being met by many stations, especially if interest is interpreted to mean what the public wants rather than what's good for it.

Unfortunately, to give the public what it wants, stations must violate the third rule in the FCC triumvirate: public necessity. What's at all necessary about uninterrupted rock-'n'-roll music on radio or several consecutive Westerns on TV?

One major problem an analyst of the broadcasting industry faces is the lack of a definition of public necessity. Here's one approach: that which the public must obtain through broadcasting because of inadequate coverage by the other mass media. In addition to the services provided by the educational and listener-sponsored stations, what appears to be left for the commercial broadcaster desiring to remain strictly within the regulations is a diet of comprehensive news reporting, penetrating discussions of current issues, and live presentation of major news and sports events. However, it would be virtually impossible for a station to fill all time with this type of programming.

Let's examine the case of the one station that came closer than any other to fulfilling the requirements: KFAX Newsradio, which went on the air last year in San Francisco. The station billed itself as "America's first all-news station," and the owners realized from the start that they were faced with unique and immense problems.

After a period of juggling, the station settled on a basic schedule that looked like this during the crucial 7-9 a.m. period:

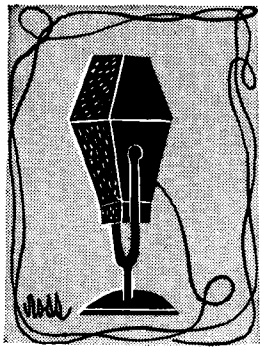
7:00—Morning news special, first edition, 15 minutes national-international, 19 minutes state-local
7:25—Business and financial news
7:30—News in depth, brief review of top stories, plus a comprehensive analysis of one area of the day's events
7:45—Commentary
7:50—Sports
8:00—Morning news special, second edition
8:25—Commentary
8:30—News in depth
8:45—Dr. Robert A. Scalapino, foreign affairs analysis

The same basic schedule was maintained throughout the day, twenty-five minutes of "hard" news on the hour and fifteen minutes on the half-hour. The intermissions were filled with features, discussions, special events, and reports covering specialized subjects such as religion, education, Social Security, science, books, and even cooking.

Listener response was outstanding. Veteran radiomen said that fan mail was unprecedented in San Francisco history. Ratings were respectable—higher than some of the region's established stations, though not among the top five in the market.

After continuing its all-news policy for seven months, the station's board of directors decided that $250,000 was enough to lose on the venture and changed the bulk of the programming to music.

Why couldn't newsradio succeed? For years, advertisers have asked that their spots be placed either inside or next to newscasts. And here was a station offering nothing but news. Salesmen were instructed to use another approach as well. "On KFAX you know your commercial will get full attention," the prospect was told. "On other stations your message may be only a background sound."



In the San Francisco area, many advertisers were sold by these two arguments, and by the fact that they were able to listen to the product they were being asked to buy. However, in order to operate a major station successfully, most broadcasting executives believe that 60 per cent of the income must come from so-called national advertising accounts.

Most months, the local KFAX sales force exceeded its 40 per cent share of the expense "nut," but there weren't any orders from the East. The directors changed national representatives in the hope that a new sales crew would make a difference. It didn't. The new representatives reported that the Madison Avenue agencies refused to take a chance on the all-news station unless KFAX could boost its ratings into the top five.

Many agency time buyers told salesmen they would like to give the station some business because they believed in what KFAX was attempting to accomplish. "But," salesmen were asked, "how can we justify to our clients turning down a highly rated station in favor of one that's little more than an experiment?"

THE only way, then, that KFAX could stay alive would be to boost its ratings into the magic "top five." But KFAX couldn't hope to battle its competitors at the polls because the average newsradio listener stayed tuned about an hour, while most music audiences keep a station on all day. Statistically, KFAX was at a substantial disadvantage.

L. Ray Rhodes and J. Gil Paltridge, the pioneers who plunged all their savings into the station, discovered that those broadcasters who come closest to complying with the admirable FCC regulations cannot survive, while those who pay little or no attention to public necessity reap large profits.

Rhodes and Paltridge refrained from some of the questionable business practices which also have escaped the scrutiny of the FCC and Congressional investigators. Much to the displeasure of a salesman inherited from KJBS, predecessor to KFAX, the station refused to sell time on a double-billing basis.

The foundation of the double-billing procedure is the cooperative system manufacturers employ in sharing ad-

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vertising expenses with their retailers. Manufacturer A sets up a quota for Retailer Z, and all funds spent within that set limit to promote the A products are split 50-50 by the two firms.

Along comes a radio salesman with a proposition for the retailer: "You can advertise on our station without paying a penny. Your manufacturer will go $500 a month as his share. You put $500 worth of business on the station, and I'll get you bills totaling $1,000. You collect the $500 from A and then pay us the $500." Furthermore, in highly competitive markets the retailer can choose from among several stations offering to double bill.

A more prevalent broadcasting practice is the trade deal, which was curtailed but not eliminated by KFAX. Radio time is bartered for a wide range of products and services, some of which are used in the station operation but most of which are strictly for the personal benefit of the owners and executives. Employees are rarely given the benefits of such manipulations.

President Kennedy and his chief regulatory agency adviser, James M. Landis, have indicated a desire to alter this situation. Only two basic roads are open to them: A crackdown on stations that don't adhere to the rules, or elimination of the high FCC standards.

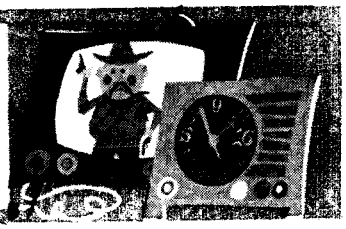
THE inevitable result of a crackdown would be elimination of many stations so that those surviving could provide first-class programming and still show a profit. What city needs fifteen AM radio stations and almost as many FM channels, many of them offering identical musical formats?

In the past, the primary criterion for the granting of a broadcasting license has been whether the frequency could be used without interfering with others. Programming was a secondary consideration.

If the criteria were reversed, the FCC could interpret its own rules strictly and revoke the licenses of all but a few stations now on the air. A more practical approach would be for the FCC to give stations a specified time to make their programming conform to the "public interest, convenience, and necessity." A mandatory corollary would be the issuance of a practical guide showing in detail what programming the Commission will accept as "necessary" to the public.

Many stations would be forced out of business by the ensuing competition in high-level broadcasting. Others would be eliminated by FCC enforcement. And those remaining would be financially healthy and for the first time would be able to afford the luxury of obeying the law.

Audio/Video



Heard, Seen, and Felt

MIAMI BEACH.

PUERTO RICAN boys in an elementary school in New York City recently made a motion picture as a class project. They collaborated in reciting "Casey at the Bat," and in shooting, editing, and titling their self-made film. The boys walked past the camera for the closing credits—some proudly, others shyly. I heard about the film here at the annual DAVI convention (Department of Audio-Visual Instruction, National Education Association). Film-making enjoys substantial status in our nation, and as Dr. Louis Forsdale (Horace Mann-Lincoln Institute of School Experimentation, Teachers College) told me the story, I guessed at the satisfaction these tyro film-makers must have derived from their achievement. Equally important must have been the increment of sophistication they gained in a more discriminating attitude toward films and television programs. They may not go on to become career TV or film people, but if they continue making films in school, nothing can stop them from developing a heightened sensitivity to mass media techniques.

The boys used the new Fairchild 8 mm. sound camera, which has been on the market for about a year, and which makes it possible to lip-synch dialogue. List-priced at $249, with three turrets, zoomar lens available, this lightweight, easily handled instrument heralds a communications breakthrough whose dimensions are not fully realized by many audio-visual specialists in education—their attention currently focused on "programmed instruction," the rising glamour boy of an advancing and portentous technology in the schools. Eastman Kodak probably has its own 8 mm. sound camera ready to go, awaiting only a slight modification of Kodachrome film that will permit it to be used (Fairchild uses Ansco, a competitive film). There are no reports of Bell & Howell entering this field, though one hopes they will. Eight millimeter sound film has great possibilities in industry and in advertising. One Madison Avenue agency is reported to have made a presentation to a prospective client entirely with the new, small sound camera. If the client is sold, the camera publicity will be invaluable.

The historic opportunity lies entirely in the schools. High school students in Plainview, New Jersey, recently filmed a swimming instruction demonstration. Others interviewed the editor of their school newspaper on film. In Milwaukee, students have filmed gym classes in action. Why not student film-making projects in history, the sciences, literature, etc.? For years reformers have attempted vainly to raise public taste in popular entertainment and information. The exploiters and the exploited have rotated cozily in a closed circle of mutually agreeable passive spectatoritis. Exhortation has failed to break the circle. Now technology, with the wisdom of its own unpredictability, produces its own lever for change. Children in our culture quickly develop a rudimentary "literacy" applied to film and TV. The development, however, can easily be arrested at a primitive level. Handling inexpensive, easily available film-making apparatus in school, under encouraging guidance, will take them closer to film literacy.

If tomorrow's audiences are trained for discriminating viewing, they can influence, by their program choices, the mass media content. TV people and film-makers have always declared themselves neutral, ready to "give the public what it wants—even Shakespeare." What is needed now in the schools are the guiders. Audio-visual experts do not teach students: they merely render services to other teachers. In the high schools, the English teachers are perhaps the ones to do the job immediately; later, a new teaching breed will have to be developed. School administrators generally will have to overcome their literary bias against the pictorial medium. No one wants to substitute an orthodoxy of images for a priesthood of the word, but the incorporation and elaboration of the multi-media approach to learning in the schools can provide a broader and more subtle repertoire of motivation for a diversity of styles of learning. In the beginning was more than "the word." It was the "logos," the idea, the mental image, which can be imaginatively expressed in tactile, pictorial as well as verbal languages. That is what the heard, seen, and felt waves at Miami Beach are saying.

—ROBERT LEWIS SHAYON.

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Letters to the Communications Editor

"READING IS A HABIT"

DESPITE ITS CAREFUL wording, I have the uneasy feeling that Richard L. Tobin's April 8 editorial heralding President Kenedy's devotion to the printed word projects two erroneous impressions:

1. Reading has declined in our society.
2. Somehow television is responsible.

This may, of course, be nothing more than occupational sensitivity on my part, for I must admit had Mr. Tobin used the same premise to predict a renaissance in touch football I would quietly have acepted his view.

I have no statistics on touch football. But there is information available about books and readers, and it does not support Mr. Tobin's editorial launching pad. According to the publishing industry's own statistics, the publication of books has doubled in the last ten years. In addition, the American Library Association reports a 30 to 50 per cent increase in library registration and circulation throughout the country during the last five years. All these increases, of course, far exceed our population growth in the same period.

I must say that I seldom look for support to Marie Torré of the *Herald Tribune*, but these words opened her daily column recently: "Since one of the clichés about television is that it discourages reading, as every critic will attest, it is not without irony that the final authority on the reading habits of America will tell you that the critics don't know what they're talking about."

Miss Torré went on to quote Miss Virginia Matthews, chairman of the Broadcast Committee of the ALA, in pointing out that various television programs attract people to books on the same subject. And Miss Matthews also said: "Seeing what television can do and has done to stimulate reading, we look upon it as a tremendous motivational force. And we haven't even scratched the surface."

Perhaps I can strike a compromise with Mr. Tobin. Surely he would agree that President Kennedy is helping to stimulate television viewing by setting the precedent of opening Presidential press conferences to live cameras and by cooperating frequently in the making of television informational programs, such as NBC's "J.F.K." series. Won't Mr. Tobin join me in the conclusion that the President thereby is also helping television in its effective job of stimulating reading?

ROBERT D. KASMIRE, Coordinator,
Corporate Information, NBC
New York, N. Y.

THE APPEARANCE of the excellent editorial entitled "Reading is a Habit" prompts this brief congratulatory letter.

It was a pleasure to read the editorial, which agrees with the facts as I have encountered them in professional library work and in "selling books" to general nonreaders. During this year's celebration of Catholic Book Week in this state, I have stressed the idea or fact that reading is a habit and must be fostered throughout life. Therefore I appreciated *SR*'s timely and appropriate comments on reading. The editorial is so good that I have recommended its reading by a number of friends who will gain satisfaction by realizing you are helping to uplift the literary standards of our country.

It is appropriate, too, that you have noted that President Kennedy "has become the leader of a fashionable trend to halt a distressing and discernible illiteracy."

Again, congratulations of this reader for an excellent editorial. Let's have more of them.

ROBERT J. CIERZNIEWSKI.
Bay City, Mich.

REELISM

I HAVE GIVEN some thought and study to the article by Jerry Wald entitled "Movie Censorship: The First Wedge" [*SR*, Apr. 8]. As a member of the legal profession, I found that this decision of our Supreme Court, as stated in your article, "came as a shock to anyone who cherishes the provisions of our Constitution's First Amendment." As Chief Justice Warren well said in his eloquent dissenting opinion, the next step could be the censorship of books and all "mass communications media." The motion picture industry for some years has been active in putting its own house in order.

As citizens of a republic that has its basis on the American principles of government as intended by the Founding Fathers, we must be on guard to preserve for ourselves and posterity freedoms of "speech, religion, the press, assembly and petition"—as Justice Black stated in concurring with Chief Justice Earl Warren.

ALVIN C. BOHM.
Edwardsville, Ill.

JERRY WALD'S jeremiad against film censorship reflects my own feelings as a Hollywood producer, although I cannot share his dislike of the system that would classify films for specific age groups.

Classification has enjoyed a large measure of success in England, and its adaptation here, despite the minor inconveniences cited by Mr. Wald, would be immeasurably better than permitting children to view films beyond their comprehension.

Despite the ominous Supreme Court decision in favor of the Chicago police commissioner, Hollywood has made significant strides in recent years in its fight against gratuitous censorship.

Certainly an excellent award-winning film like "The Apartment" could never have been made a decade ago. As recently as 1953 Otto Preminger was denied the Code Seal for "The Moon is Blue," which did not set off a national wave of immorality despite its "daring" theme.

Pictures have improved in direct ratio to the maturity of its stories, and not even the portent of censorship can affect the gains made over the years. Hollywood has come of age.

ROBERT L. LIPPERT,
20th Century-Fox
Associated Producers, Inc.
Hollywood, Calif.

THE TRIGGER responsible for this letter is the article "Movie Censorship," by Jerry Wald, but it is not a very appropriate one because I don't believe I take any great exception to it, in itself.

What has bothered me for some time is the unquestioning opposition of practically all respectable writers to the slightest hint of censorship in *their* field, while they remain indifferent toward curbs of freedom in other fields. I'm sure these writers are sincere in their attitude, and I feel that the rest of us should be grateful to them. I'm grateful because I believe in freedom of speech, of the press, and all the rest, but writers must be consistent.

A year or so ago, for example, John Ciardi wrote a violent attack on some college dean or president for censoring something from a college magazine. As I remember it, he conceded that the censored material was utter trash, and bordered on the obscene, but he felt that *all* censorship was inherently evil, and apparently next to treason. A great many members of the writing profession probably would have been sympathetic with this general principle.

My personal opinion is that "Ulysses" and "Lady Chatterley's Lover" probably didn't do much harm, if any, but the world would be no poorer if neither had seen the light of day. But, in the name of principle, fellow writers should not say "we refuse to think about it—we're against censorship now and forever!"

My point, in short, is that those in the communications field who profess to believe in an open mind should keep their own minds open and *extend their interest in freedom* to all other fields, as well as their own.

E. D. WILLIAMS.
New York, N.Y.

JERRY WALD'S article merits praise as one of the more articulate Hollywood statements defending the freedom to produce motion pictures without restraint. His position is subject to criticism on several grounds, however.

The Supreme Court case to which he referred (*Times Film Corporation v. Chicago*) was decided on the basis argued by the Film Corporation—that the nature of a film was completely irrelevant, that even though it contained the lowest kind of pornography or incitement to breach of

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XPEIAZETAI BOHOEIA*

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peace, it might be shown without submission to the Commissioner. The majority pointed out that earlier Supreme Court cases held that obscenity is not under protection of the First Amendment. Together with other limited classes of speech these are without constitutional protection. The film was never submitted.

Mr. Wald seems inconsistent in arguing that there is no logical reason to single out movies for censorship, yet he adds that movies are unique in their ability to convey reality. Might not the lawmakers responsible for the ordinance have taken cognizance of this peculiar quality of the movies that puts them in a class by themselves?

Mr. Wald would rely on the Motion Picture Code as the best solution to the problem, to keep the get-rich-quick producers out of Hollywood. Yet in Mr. Wald's testimony in 1955 before the Senate Subcommittee to Investigate Juvenile Delinquency, in commenting on films that portray excessive violence and brutality, he said, " . . . like any other industry, there are always a few that try to slip in under the wire."

Apparently enough "slipped under" the wire to justify the following in the final committee report: "The predominance of brutality in both movies and television is making our nation's youth insensitive to human suffering. They are becoming so accustomed to an overwhelming amount of crimes and violence that death and pain are become meaningless."

In the face of such a situation, wise parental guidance is an illusory solution toward protecting the young from irresponsible purveyors in mass media like the films and television. And why ascribe effectiveness to the Motion Picture Code which it obviously does not possess?

OVVIE MILLER.

Cambridge, Mass.

NEWS COVERAGE FOR L.A.

A LETTER IN the April 8 issue of *SR*, from Carol Colver of Beverly Hills, caused considerable surprise here at the CBS Radio Network. The writer stated there was inadequate coverage of President Kennedy's press conferences in Los Angeles, that broadcasts were "edited," and that they were presented at different and inconvenient times.

Your correspondent is unaware of the complete, convenient coverage of KNX, the CBS Radio Network station in Los Angeles. KNX carries each press conference in its entirety at 8:15 P.M. In addition, the conferences are presented "live" when matters of particular urgency arise, as on March 29 when the news centered largely on the crisis in Laos.

This coverage is over and above the presentation of conference highlights within the hourly CBS Radio Network and KNX newscasts.

After the President's first press conference we decided the CBS Radio Network could serve the public interest best by presenting the conferences as follows: We broadcast each one as a regular program at the same hour: 8:15 P.M. in Eastern and Pacific Time Zones, 8:10 P.M. in Central and Mountain Time Zones. This includes the conference in full, and also a follow-up analysis by CBS News correspondents. This policy makes the conference available to large numbers of working people not able to listen earlier.

To Carol Colver, KNX is at 1070 on the dial. To other readers who may be unaware of CBS Radio Network's special endeavor in this regard, you are cordially invited to listen to your local CBS station.

ARTHUR HULL HAYES,
President, CBS Radio.

New York, N.Y.

VIVA TEBBEL

I BELIEVE THE ANPA piece by John Tebbel [*SR*, Apr. 8] is a superb "state of the Union" report on the "New Look in Newspaper Public Relations."

The other articles in your section are also most stimulating. I was especially glad to see Jerry Wald's piece on the movie censorship problem.

OTTO A. SILHA,
Vice President and Business Manager,
Minneapolis Star and Tribune.

Minneapolis, Minn.

PROPAGANDA COLLEGE

AT LEAST ONE "College of Propaganda" is coming along very nicely, thank you. It's the Army's Psychological Warfare School at Fort Bragg, North Carolina. Year after year the PsyWar School graduates propaganda specialists through both resident and correspondence training.

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Alas, proper training in the Reserve (Army or other service) is limited by lack of time and more seriously by lack of proper training facilities. (The 351st gets to Fort Bragg only two weeks a year.) Even so, the high level of competence among weekend PsyWarriors provides an all-time smash bargain for the taxpayer.

Army PsyWar, naturally limited to strictly military uses, cannot meet Mr. Young's stated need for a national "College of Propaganda." But any future "College" must certainly draw on the Army's long-nurtured techniques.

J. L. BOWEN

New York, N.Y.

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(Continued on page 70)

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(Continued from page 69)

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ARE YOU AN AMATEUR MUSICIAN or artist seeking opportunity to play or paint this summer? The Music and Art Center at Goddard offers informal, residential program of chamber music, painting, sketching, jewelry, ceramics, with professional staff. For descriptive folder write Evalyn Bates, Goddard College, Plainfield, Vermont.

RECORDERS (FLUTES) KUENG SWISS import Dolmetsch. Purcell, $5, $7.50 up! Student Special, Corelli $3.95; Recorder Music. Methods, Guitar Music. Free catalogue, 5-1-B, HARGAIL, 157 West 57th Street, NYC.

PERSONALS

YOUR GLOBAL ADVENTURE. Largest monthly journal of authentic permanent and summer positions sent directly to us for teachers, students, librarians, scientists, administrators, etc. Includes graduate awards, part-time work, etc. Used by hundreds of colleges since 1952. NOT just a list—includes specific jobs open NOW. Send $1.00 for current issue. Guide, "Teaching Opportunities in England," 50¢ or FREE with a yearly subscription $5 (10 issues). ADVANCEMENT INSTITUTE, 171 North 9th Street, Brooklyn 11, New York. Money-back guarantee.

LEARN from leading American magazine publisher. Magazine Publishing Workshop. Aron Mathieu, Director. June 18th-30th. Southern Illinois University, Carbondale.

WOMAN, RESPONSIBLE, mature, seeks light housekeeping, secretarial work. Good home, *small salary.* Box S-458.

EX-FOREIGN SERVICE OFFICER, 36, author, unencumbered. Likes words, ideas, people. What have you? Box S-425.

BROWN UNIVERSITY student desires summer employment—farm work, tutoring, business. Box S-405.

PREP-SCHOOL *teacher's son needs summer employ*ment to further education. Hard worker, varied experience. References. Outdoorsman, aged 20. Jon R. Hickin, SAE House, Durham, New Hampshire.

WANTED: Woman share expenses, driving; 2 week tour Nova Scotia July. Start NYC. Box S-724.

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PRINCETON 1961 GRADUATE desires European summer travel tutoring student. Box S-756.

THE PERSON who speaks well does well. Start now to improve your speech voice, ability to debate. Get ahead faster. Better Speech Institute, 509 Fifth Avenue (43rd), MUrray Hill 7-1428 NYC.

MEDICAL STUDENT desires interesting summer employment; willing to travel country. Box S-771.

COCTEAU'S FILM, Le Baron Fantome, available from Film Classic, 1977 South Vermont Avenue, Los Angeles 7, California.

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TIRED OF TALKING about the Servant Problem? Learn what the servants' point of view is—read "My 30 Years Backstairs at the White House," by White House maid Lillian Parks. $4.95. A national bestseller at all book stores, or order directly from Fleet Publishing Corporation, 230 Park Avenue, New York 17, New York.

GIRL, SENIOR, *intelligent, attractive, attending Uni*versity Geneva, available July for European employment. Experienced typist, newspaper, TV, PR. Fluent French. Box S-758.

PERSONALS

WANTED: Secretary, excellent skills, advertising background for important New York publishing operation. Box S-785.

EXOTIC COFFEES, many origins. Teas. Price list. Customblend, 201 Southmountain, Millburn, New Jersey.

DOUBLE DEERSKIN MOCCASINS, casuals, slippers. New catalogue free. 30 styles. Or see The Cottage Crafts Shop, Rutland, Vermont.

RICE UNIVERSITY grad, female, with knowledgeable French, will travel as tutor any age. 2 Waverly, Houston, Texas.

ASIAN HANDCRAFTS. Unusual home and gift items from all the Asian countries. Featuring Indian crafts *this month. Shibui Shop,* Ambassador of Asia, Inc., 251 East 57th Street, NYC, PLaza 5-7548.

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CHARMING COLLECTION rattan handbags and shoppers. Also interesting selection decorative baskets. Free catalogue. Round the World Basket and Gift Shop, 444 Third Avenue (31st), NYC. MUrray Hill 4-5596.

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BUILD YOUR OWN harpsichord. Kit of parts, drawings, instructions, $150. Write for brochure: Zuckermann Harpsichords, 115 Christopher Street, NYC.

ATTRACTIVE, AMBITIOUS student, 18, desires summer position traveling. Box S-762.

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YOU, TOO, can speak French, Spanish, Russian, Japanese or 18 other languages. Hi-Fi Phonograph Records. Total cost $2.98 each. Send for free catalogue. Conversa-phone, Dept. S, 132 West 32nd Street, New York.

HIGH SCHOOL SENIOR available June 4th. Will travel with family. Box S-764.

BLAKE UNIVERSITY of Mexico. Very Liberal Arts; near Mexico City. Registrar, 8971 Magnolia, Santee, California.

ATTORNEY, WRITER, *college instructor, former* Army Counter-Intelligence Officer, age 31, seeks interesting, rewarding position. Excellent references. Box S-757.

HARVARD STUDENT, recently residing Paris, fluent French, desires European summer employment: secretary, aide, business. Experience as personal guide. Box S-759.

RENOWNED American artist working in Copenhagen. International prize-winning oils and prints. Call Sam Kaner, RY-656 Copenhagen or Hal Kass, REgent 7-2595 NYC.

BRIGHT MALE, Ivy graduate, 24, seeks European employment. Box S-792.

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SCHOOL NURSE—for small infirmary in girls' private school, 20 miles from NYC. Pleasant opportunity. P.O. Box 308, Summit, New Jersey.

ADVERTISING TEACHER needed in large eastern school of journalism. Box S-729.

YOUNG MAN for The Whistling Oyster Gift Shop in Maine June 15th-September 15th or later. Shipping and maintenance. New York or Boston interview possible. Give age, experience, references. Box S-744.

THREE POSITIONS *in Maine for women at* The Whistling Oyster June 15th-September 15th or later. Experienced bookkeeper, secretary and sales person. Give age, experience, references. Box S-751.

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HOUSES AVAILABLE

For Sale

VERMONT COUNTRY PLACES—Lake, Mountain and Meadow; build, remodel, or move in. Ray Holway, Realtor, Rutland, Vermont.

RESIDENCE with rental income: attractive traditional house containing two complete apartments. Oil heat. Two-car garage. Landscaped acre. 55 miles NYC. $22,500. Photographs available. Write or telephone E. Shenehon, Washingtonville, New York.

IN THE HEART of gracious living, eastern shore of the Chesapeake Bay. Farms, lovely homes, lots, 2 acres or more. Paul Harper, Royal Oak, Talbot County, Maryland.

CHARMING, SMALL Colonial, 3 bedrooms, heat, bath, deep well. Only $6,500. Rheinstrom, Hillsdale, New York.

SOUTHERN VERMONT. Several excellent retirement homes (village and country). All moderately priced. **ALSO MANY** summer homes beautifully located. Some rentals. Miriam Bone, Broker, 15 Charlton Street, NYC 14, ALgonquin 5-6791.

LAKE CHAMPLAIN. 14 rooms, 6 baths, 3 fireplaces. 600 foot shoreline. Tennis court, 10 acres. Studio. Box S-782.

BUCKLAND, MASSACHUSETTS, near Mohawk Trail. Cabin, 2 rooms, woods, brook. Details, Box 2041, Sarasota, Florida.

VERMONT REAL ESTATE—near Woodstock. Charming old stone house, 5 rooms, pond, privacy, view, 8 acres. $18,000.
BRICK COLONIAL, restored, excellent condition, 10 rooms, 7 fireplaces, 3 car garage, 160 acres, brook, view. $40,000.
FURNISHED HOUSES Woodstock area for rent for summer. Write for details. Woodstock-Windsor County properties. Inquiries invited. Roger T. Maher, Realtor, Windsor, Vermont, telephone 4 or 408.

For Rent—Furnished

FRENCH COTTAGE completely furnished Yvoire, France. Charming XIV century walled village on Lake Geneva. Large living room, fireplace, 3 bedrooms, studio, bath, kitchen, central heating. Car provided. Available September-May. Box S-787.

CHARMING, VICTORIAN HOUSE, garden, tree-lined street, Brooklyn Heights, view of Battery. Want reliable family, June 15th-Labor Day. Box S-789.

For Summer Rental

NEW HAMPSHIRE dream house, magnificent mountain views. Forty foot living room, 6 bedrooms, 4½ baths, 5 fireplaces. Private tennis, swimming, fishing. $3,000 June 23rd to Labor Day includes silver, linen, utilities, caretaker. Box S-285.

MODERN CABIN for 2, southern Vermont. Panoramic view, completely furnished. Season $360. Misty Mountain Lodge, Wilmington, Vermont, telephone HOmestead 4-3961.

WELLFLEET, CAPE COD. Cottage sleeps five. $500 season. Box 116, Cambridge 38, Massachusetts.

NANTUCKET ISLAND—Quaint 'Sconset cottage. $900 season—July $450, $500 August through Labor Day. Sleeps 6. Bath, half bath. Box S-463.

CAMEL'S HUMP area. Roomy Vermont farmhouse, spectacular view. 2 baths, all conveniences. $200 monthly. Box S-445.

SOUTHERN MAINE. Little white farmhouse. Available August. Details. Box S-741.

QUIET VERMONT farmhouse. 5 bedrooms, furnished, conveniences. Write Theodore von Laue, University of California, Riverside, California.

ULSTER COUNTY, near Woodstock. 2 bungalows. Mountain view. Completely furnished, fireplace, conveniences. Season or month. Privacy. Box S-752.

NORTHERN VERMONT. July only. Architect's delightful remodeled farmhouse—books, piano, swimming, view. Box S-774.

2 HOURS NEW YORK. Rustic cabin in Connecticut woods by private lake. 3 bedrooms, living room, fireplace, kitchen, electricity. $750 per year. WHite Plains 6-9382.

FERNCOVE COTTAGE COLONY, de luxe 2 bedroom housekeeping cottages; private beach, fishing, Lake Wallenpaupack. Write Mrs. L. Fine, Honesdale, Pennsylvania.

HOUSES AVAILABLE

For Summer Rental

RETREAT for couple: Mountains and swimming, 55 miles from NYC. ORegon 3-9557 NYC.

RENTALS: Monthly, seasonal. Private housekeeping cottages—living room, fireplace, 3-5 bedrooms. At Mt. Snow, Jackson Barstow, Snow Mountain Inn, Mount Snow, Vermont. HOmestead 4-3336.

DUTCHESS COUNTY — 60 miles NYC — 4 rooms. Secluded, country estate. Private trout lake. All utilities. Long season $875. Box S-745.

SHORE OF northern Lake Champlain, Vermont—"El" of large country house, accommodating 6, quiet, ideal for children. Also smaller carriage house apartment. Box S-779.

FURNISHED SUMMER COTTAGE, owner's 300 acre estate. Near lake. 2 studio rooms, sleeps 4; bath, kitchenette. $45 week August and September. Elisabeth Linscott, RFD, Williamsburg, Massachusetts.

CHARMING southern Vermont schoolhouse. Fully furnished. Large living room, fireplace, convenient kitchen, indoor bath, 2 bedrooms. Tennis and swimming nearby. $250 month. Box S-750.

WELLFLEET, CAPE COD. Large, new, completely furnished house. Sleeps 10. $500 monthly or special season rate. Box S-783.

BECOME INNER-DIRECTED, isolate yourself and/or family on a Penobscot Bay island, cheap therapy at $140 per week. Timothy Rhodes, Lincoln, Massachusetts.

HOUSES FOR EXCHANGE

HOLIDAY HOME EXCHANGE BUREAU will arrange between reputable approved people. Write 813 Inwood Court, Grants, New Mexico.

PROPERTY FOR SALE

FRIENDSHIP, MAINE. 30 acres, house, barn. $5,250. Box S-216.

SALTWATER ESTATES—from $7,000 up, on beautiful Vinalhaven Island, Maine's Penobscot Bay paradise. Contact Vinalhaven Realty, licensed brokers.

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Furnished

JULY-AUGUST. NYC. 4½ rooms. Completely furnished, well-maintained building, good street, West Side. Suitable family, one disciplined child. No pets. Box S-490.

LOWER FIFTH AVENUE. Ideal New York summer. Two rooms. Terrace. Quiet. June 1st-late fall. Box S-737.

FURNISHED APARTMENT NYC. One room, Central Park West. Full view, 16th floor, all hotel facilities. Now to Fall. $160 monthly. Box S-705.

For Rent—Unfurnished

DETROIT'S communications-arts-literary set finds Amber apartments congenial. New. Birmingham area. Private patios. Competitive rentals. Management: 19925 Schaefer, Detroit. UNiversity 4-4757.

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EXPEDITION FOR BOYS. Exploring and collecting in mountains and canyons of American Southwest by young naturalists, journalists and photographers. Staff known in school, camp and museum circles. 33rd year. Also a group for girls. Hillis L. Howie, 534 Woodleaf Court, St. Louis 22, Missouri.

THE APPEL FARM, Art and Music Center for Children, is a unique combination of fun—arts—farm life—family life. Exclusive group. Ideal for first time campers. Attractive brochure. Write Appel Farm, Elmer, New Jersey.

MAINE SAILING SCHOOL, summer camp, co-educational, 10-16, on Penobscot Bay. Roy Hilburn, Box 174, Lakeport, California, or telephone TRafalgar 4-5362 NYC.

VACATIONS

WINHALL MOUNTAIN LODGE, an oasis of peace and beauty in the lofty Green Mountains. Charming Alpine chalet. Panoramic view. Delightful informal atmosphere. Superb continental cuisine. Breakfast in bed. Swimming, sports. Brochure. Manchester, Vermont.

DO YOU PLAY a musical instrument or merely listen? If so, an exciting, rewarding holiday awaits you at BRAEBROOKE, Lenox, Massachusetts. Chamber music. Congenial guests. New swimming pool. Opening May 15th. Tanglewood few minutes away. LEnox 960.

HELLO FROM CHANTERWOOD! This year it's May 26th to October 15th—laurel and songbirds to asters and foliage. Lower rates to June 12th. Reserve now your favorite cabin or cottage especially for busy Tanglewood weeks. New this year: private cabins with private baths! Lakeside location, deep woods, fine food, stereo outdoor concerts, tennis, ideal swimming and boating on two connected lakes, other sports. Would like old SR friends to have first choice. Duncan Hines recommended. Brochure T. Chanterwood, Box 11, Lee, Massachusetts.

THE FORTUNATE ISLAND. Ten miles off the coast of Maine, compass'd by the primitive wilderness of the sea, lies Monhegan, an Island in Time. Ornithologically, botanically, pictorially, peacefully rewarding. The Island Inn, Monhegan Island, Maine. June-September.

VACATION COTTAGES IN BERKSHIRES. Excellent food. The Fales, Williamstown, Massachusetts.

PISGAH FOREST INN. Always cool, log fires, friendly hosts. Trails in Natural Wilderness. Box SR433, Candler, North Carolina.

KANDAHAR LODGE, Manchester, Vermont. Beautiful vacationland in a setting of rare, natural beauty. Elevation 2,000' midst the Green Mountain National Forest. Restful, informal, sports. New heated swimming pool. Excellent food, accommodations. Folder.

HOTEL PLAYA MAZATLAN, directly on beautiful beach, tropical setting. Excellent international cuisine, best in Mexico. $15.60 double occupancy. American Plan. Mazatlan, Sinaloa, Mexico.

SNOWBIRD MOUNTAIN LODGE, Robbinsville, North Carolina. Small, secluded, informal. Picturesque mountaintop location bordering Great Smokies. Folder.

HOLIDAY HOUSE. Castine, Maine. Waterfront hotel, private bathrooms. Request colored brochure.

READY TO RELAX and enjoy Spring on eastern shore of Chesapeake Bay? Land of pleasant living, 150 acre farm on water, family style meals. American plan $45.00-$52.00, $8.00-$10.00. Real estate available. Harpers, The Pasadena, Royal Oak, Maryland.

SUN-INSIDE, Monterey, Massachusetts. Berkshires. French cuisine, small, very quiet.

CARIBBEAN CRUISING—Comfortable charter yachts; congenial captains, competent crews, captivating cruising centre, cool climate, conservative costs. Cable or correspond (airmail) V.E.B. Nicholson & Sons, St. Johns, Antiqua, W.I.

HIRAM BLAKE CAMP on Penobscot Bay, Cape Rosier, Maine, announces 45th Consecutive Season. Cottage resort on American Plan. Nature-loving, sea-going. Cruiser, island lobster picnics, sailing, fishing, seabathing, trails, hiking. Comfortable, economical, and good Maine food. Descriptive literature.

IVES LAKE, in the heart of the Huron Mountains. Catch a Rainbow, hunt a mushroom, read a book, bring the kids. Write Howard Paul, Big Bay, Michigan.

GOOSE COVE LODGE on Deer Isle, Maine. In East Penobscot Bay. Sailing, fishing, hiking and picnics. Trained naturalist for nature lovers. An artist's paradise. Write for brochure. Dr. R. A. Waldron, Owner-Manager, P. O. Sunset, Maine.

WINDY HILL, R.D. Box 160. Walden, New York. Informal, friendly. Music, books, sports, natural lake. Newburgh: JOhn 2-1232. Open May 26th.

THE LOOKOUT, Ogunquit #2, Maine. One of New England's foremost resort hotels. New swimming pool. Beautiful grounds, gardens. Exceptional meals. Open June 25th. Color folder.

SAN FRANCISCO ON A BUDGET? Charming, centrally located. Hotel Beresford, 635 Sutter Street.

(Continued on page 72)

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VACATIONS

(Continued from page 71)

OFF-THE-BEATEN-TRACK nearby resorts. Call LOrraine 8-0700 NYC.

IN FT. LAUDERDALE take FRENCH LEAVE. Efficiencies, bedroom apartments. TV. Pool. Public beach. Free Color Brochure. Write: FRENCH LEAVE, 4228 Ocean Drive, Ft. Lauderdale, Florida.

FORTYISH OR MORE? Exquisite loafing at The Woodside, Cresco, Pennsylvania. Brochure S. June 23rd-October 16th.

LIKE THE OCEAN? Your choice, hotel or de luxe motel. Informal, quiet yet near activities. Folder. Colonial Inn, Ogunquit 5, Maine.

WHITNEYS' . . . Charming Inn off beaten path. Rooms, Cottages, Motel. All seasonal sports. Famous food. AAA. Open all year. Our folder tells all. Bill & Betty Whitney, Jackson 10, New Hampshire.

BROOKFIELD CRAFT CENTER offers a craft vacation working with nationally-known instructors. Delightful surroundings. Brochure. Brookfield, Connecticut.

RESTFUL ISLAND RESORT, perfect for seacoast vacation, 20 ferry trips daily. Folder. Squirrel Inn, Box 8, Squirrel Island, Maine.

POCONOS. Outstanding studio housekeeping units. Beautiful estate. Write for informative brochure. The Robbins Farm, Saylorsburg, 6, Pennsylvania.

PILOT HOUSE CLUB, Nassau, located on the picturesque Bahamian waterfront. 6 nights, 7 days, for $97 per person, modified American Plan. Air-conditioned accommodations. Rates also include art instruction by well-known American artist during month of June. Write or phone Charlie Jenkins, Jenkins-Gibson, Hotel Representatives, 40 West 55th Street, New York 19. JUdson 6-3070.

JUNE VACATION IN VERMONT. Private lake. Unique woodland setting. American Plan. Hidden Lake Lodge and Cottages, Marlboro, Vermont.

ISLAND RETREAT—Charming living quarters. Breakfast privileges. Excellent meals nearby. Ocean, forests, headlands. Reasonable. "Tree Tops," Monhegan Island. Maine.

AKERMAN HOUSE. Newfound Lake. Real hospitality in a country setting. Near sandy bathing beaches. Ideal for families. Some rooms with bath $45.50-$56 weekly with abundant food. Bristol, New Hampshire. Telephone 4-5734.

SUMMIT. Sumptuous ski lodge! Special summer rates. Folder. Sherburne, Vermont.

THE CLIFF HOUSE, Bald Head Cliff, Ogunquit 5, Maine. Swimming pool 72°. Quiet, informal. Cocktail lounge. All sports. Reasonable with or without meals. Brochure. Maurice Weare, Manager. WELLS (Midway) 6-5662.

FOUR SEASONS LODGE. Magnificent views overlooking Lake Sunapee. Rooms, motel, good food, AAA. Write The Gallups, Sunapee 5, New Hampshire.

LIKE SWIMMING, GOLF, SPORTS, excellent meals? You'll thoroughly enjoy your vacation at this delightful country inn. All sports on our 250 acre estate. Informal social events; entertainment. $12-$18 day includes meals. Open all year. For color folder, reservations write A. Gordon Moody, Manager, The Northfield, East Northfield 46, Massachusetts.

BELGRADE. Seven large, crystal-clear lakes. 400 square miles of woodland, streams and countryside. Good fishing, vacationing, fall hunting. Write for free booklet. Specify accommodations desired and when. Belgrade Lakes Region, Inc., Belgrade 7, Maine.

WORLD-FAMOUS FISHING PORT and vacation area on cool, picturesque Cape Ann. Beaches, fishing, boating. For pictorial, informative folder write City Manager, Gloucester 5, Massachusetts.

TARRY AWHILE at Sky Lodge & Motel . . . informal, complete resort. Pool, golf, excellent food, cocktail lounge. 2 miles north of Jackman, Ed & Ruth Landgraf, Moose River, Maine.

1961 turned upside down is still 1961. Vacation at Ox Yoke Ranch turned inside out is still the best vacation for the money. 25 miles from Yellowstone Park. Write Ox Yoke Ranch, Emigrant, Montana.

VACATIONS

CAPE COD country inn, open May 26th. High Brewster, Brewster, Massachusetts.

THE IMPROBABLE INN for artists (and compatible personnel) 21-40 years. Lodging, studios, one-world cuisine. $50 weekly. Bay Street Studio, Boothbay Harbor, Maine. Brochure!

UP-ISLAND on Martha's Vineyard, you're away from frantic joy-mills, free as a gull. Picturesque harbor to paint, beautiful beaches, tennis, cycling, scholarly retreats. Modern cottages for 2 to 6 guests. New England home cooking at its best. Lower June rates. Menemsha Inn, Menemsha 21, Massachusetts.

BLUEBERRY HILL! Apple blossoms! Nothing whatever to do. Lucullan food. The Mastertons, Brandon, Vermont.

ROAD'S END, Lake Pleasant, New York. Informal, rustic, beautiful. American Plan—Housekeeping.

COLONIAL CHARM midst wooded Litchfield Hills. Trout stream. Casual, intimate: luscious food. Swimming pool—horses, golf, lake nearby. Country auctions, summer theatre. Lewis & Mary Fisher, Bantam, Connecticut.

OGUNQUIT. Famous summer vacation center, smooth, uncrowded beaches, numerous activities. Artists' colony, summer theatre, shopping center, deep-sea fishing, golf, movies. Hotels, guest houses, motels, cottages, restaurants, tea rooms. For information write Information Bureau, Ogunquit 15, Maine.

GREEN SHADOWS INN, OLD LYME, Connecticut. Open all year.

CHRISTMAS TREE INN. AAA. Delightfully informal lakeside resort with private cottages nestled in pines. Central dining room and lodge. Excellent meals. Sandy beach, good fishing. Open late May to mid-September. Bridgton 5, Maine.

WATERVILLE INN—For nearly a century a resort unchanged in its essential character. In the White Mountain National Forest. Comfortable Inn, golf course, swimming, tennis and miles of pleasant hiking trails along streams and cascades. Folder. Advance reservations requested. Waterville Valley, Campton P.O., New Hampshire.

PICTURE-BOOK VILLAGE off beaten path. Relaxing historic Inn. Small-town events. Pool, 5 acres grounds, brook. Folder. The Tavern, Grafton, Vermont.

THE MANOR in Asheville, North Carolina, welcomes creative people. Pleasing rates, beautiful surroundings.

FISHING-FEVER VICTIMS—Write Libby's Camps, Spednic Lake, Vanceboro, Maine.

EAGLE MOUNTAIN HOUSE, Jackson 16, New Hampshire. Overlooks Wildcat Valley. Square mile estate with golf, swimming pool. All summer sports, social program. Excellent meals. June 30th-October 16th. Color folder.

FRIENDLY INN on pine studded hill overlooking ocean. Interesting, exciting, creative guests. Hillcrest Inn, Ogunquit, Maine.

PUERTO RICO, South Coast, modern beach cottage, idyllic hideaway. $125 monthly. Box S-748.

CAMP CONIFER, for families or couples, Kezar Lake and The White Mountains. Couples $150 weekly. Peter S. Davey, Lovell, Maine.

WILL SHARE hilltop home informally with few special persons of limited budget, appreciative of peace, beauty, old world charm. Mrs. Apolant, Worcester, New York.

RIVERSIDE HOTEL, Ogunquit 2, Maine. Perfect seaside relaxation. Art Colony. Beach. Playhouse. Bountiful meals. Folder.

LIKE THE COUNTRY? Come to Graymont, a Colonial home. Good food. R.D.2, Middlebury, Vermont.

NANTUCKET, fascinating island 30 miles at sea, yet only one hour by air from New York or Boston: Miles of white sand beach, surf bathing (Water averages 72°), golf, sailing, all your favorite sports, varied entertainment. Modern hotels, inns, guest houses. Excellent restaurants. Free illustrated booklet. Information Service, Nantucket 16, Massachusetts.

FURNISHED 3 bedroom farmhouse 40 minutes San Juan free to November conscientious overseer. Box S-772.

TRAVEL

JOIN CARIBBEAN CRUISE. 150 foot schooner sails to Bimini, Abaco, Berry Islands. Grand Bahama, Nassau. Ten days of adventure. $175. Sailing, fishing, skindiving. WINDJAMMER CRUISES, INC., P.O. Box 1051-Z, Miami Beach, 39, Florida. Miami Beach phone: JEfferson 2-3407.

"MEDITERRANEAN HOLIDAY" CRUISES offer the trip of a lifetime at an amazing price. Elegant Italian Line steamers, Augustus, Saturnia, Vulcania feature unexcelled cuisine and service, thrilling ports of call, plus glamorous stay ashore in Italy. 35 to 41 days, from $595 each for room with bath. Monthly departures. Write for brochure to COLUMBIA TOURS, INC., 590 Fifth Avenue, New York 36.

GREENWICH VILLAGE, U.S.A. Stay at the Hotel Albert, East 10th Street and University Place, NYC. Moderate rates. Call ORegon 7-0100.

SOUTHEASTERN EUROPE by De Luxe Motorcoach. American operated tour exploring Hungary, Roumania, Bulgaria, Yugoslavia and Austria. This and 20 other imaginative off-the-beaten-trail adventures to seldom-seen lands are illustrated in new, 56-page Maupintour travel book. Ask your Travel Agent for your free copy or write Maupintour, 400 Madison Avenue, New York City. No obligation.

WHEN YOU'RE IN NEW YORK, the greatest vacation city in the world, stay at Beekman Tower Hotel and make the most of it! Magnificent views . . . delightful accommodations . . . wonderful location. Best of all, you can afford it! Enjoy cocktails in the famous Top o' the Tower Cocktail Lounge (26 stories high in the sky!) and dinner in the Turtle Bay Dining Room. Rates for single rooms with semi-private bath as low as $6.50. Group rates available. If you're driving to New York, write BEEKMAN TOWER HOTEL, 49th Street, at First Avenue (3 Mitchell Place), New York 17, New York for SR map showing how to avoid city traffic.

MEXICO. Write today for free official information letter and illustrated folders. MEXICAN GOVERNMENT TOURISM DEPARTMENT, Paseo Reforma 35, Mexico City, D.F.

CHARMING GRAMERCY PARK—Attractive singles and doubles. Newly decorated. PARKSIDE HOTEL. 18 Gramercy Park South, NYC. Transients $4.50 and up. Moderate weekly-monthly rates. GRamercy 5-6000.

SAILING VACATIONS—Cruise beautiful Bahamas Out Islands (from Bimini to Nassau) aboard gleaming 96-ft. schooner CAREFREE. Help sail the ship—or relax in the sun. Great fishing and skindiving, fine food, congenial shipmates. From $175. Write or phone: Tradewinds Cruises, Ltd., P.O. Box 774-SR, Coral Gables, Florida. Highlands 8-6136.

NEAREST THE United Nations the nicest hotel . . . you'll agree . . . is the TUDOR. Many of your fellow-guests here are from the United Nations. Quiet, comfortable, handy to shops, theatres and the "sights." Singles from $6. Doubles from $9. Garage. Write Hotel Tudor, 304 East 42nd Street, NYC, or Telephone Area Code 213—YUkon 6-8800.

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KINGSLEY DOUBLE-CROSTIC NO. 1416

Reg. U.S. Patent Office

By Doris Nash Wortman

DEFINITIONS

A. Hebrew harp; Egyptian lute; mathematical symbol, the Hamiltonian operator.

B. Wheedle.

C. Common mood of verbs in several languages, esp. Greek.

D. Contemplating some action wrong, vindictive, or undesirable (4 wds.).

E. The life of the party (comp.).

F. Bury.

G. One of the four Panhellenic games, of which the Olympics are another.

H. Location of Fingal's Cave.

I. Where Dr. Johnson feared his friend, John Campbell, had not been for many years, though he had "good principles" (2 wds.).

J. Impoverish.

K. Epicedian.

L. Mother of Queen Anne (2 wds.).

M. London borough with four bridges across to Westminster.

WORDS

164 24 152 90 99

171 94 30 160 154 3

146 15 148 135 121 86 78 52

63 75 49 31 95 73 133 120 180 174

98 51 155 28 178 36 91

92 45 2 76 147 109

102 46 74 17 65 97

33 166 107 71 131 150

83 179 9 60 103 38 111 62

20 35 54 77 26 117 106

57 170 6 85 177 183 104

10 100 156 79 122 22 137 42

53 130 5 32 101 138 112

DEFINITIONS

N. Where William Blake says the innocent can hold eternity (3 wds.).

O. Cover with something that protects.

P. Incorrect designation.

Q. Father of William the Conqueror, often given a certain appelation.

R. Facing outwards.

S. Practice singing vowel sounds.

T. Title assumed by Augustus and continued for subsequent Roman emperors.

U. English explorer in Africa, discoverer of Lakes Tanganyika and Victoria.

V. Describing somebody who participates generally, sharing projects as a good citizen (2 wds.).

W. Indicating some specific person or object not present (2 wds.).

X. Diffusing a flood of resplendent light.

Y. Cause to explode with sudden violence.

WORDS

175 66 165 84 41 128 134 142

126 162 123 68 40 149 143

182 47 88 11 50 43 39 80

67 29 34 132 108 59

61 110 27 7 19 124 158 163

25 14 69 21 105 8 82 144

125 64 58 13 136 113 1 172 168

48 12 89 55 70

96 173 87 118 81 114 157 129

18 23 169 151 37 127 139 153 72

140 141 181 167 16 115 119 93 176

145 116 159 44 184 4 161 56

DIRECTIONS

To solve this puzzle you must guess twenty-odd WORDS, the definitions of which are given in the column headed DEFINITIONS. Alongside each definition, there is a row of dashes—one for each letter in the required word. When you have guessed a word, write it on the dashes, and also write each letter in the correspondingly numbered square of the puzzle diagram. . . . When the squares are all filled in, you will find that you have completed a quotation from some published work. If read up and down, the letters in the diagram have no meaning. . . . Black squares indicate ends of words: if there is no black square at the right side of the diagram, the word carries over to the next line . . . When all the WORDS are filled in, their initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Of great help to the solver are this acrostic feature and the relative shapes of words in the diagram as they develop. Authority for spellings and definitions is Webster's New International Dictionary, Second Edition.

							1 T	2 F	3 B		4 Y	5 M	6 K	7 R	8 S	9 I
10 L	11 P		12 U	13 T	14 S	15 C	16 X	17 G		18 W	19 R	20 J	21 S	22 L		23 W
24 A	25 S	26 J		27 R	28 E	29 Q		30 B	31 D	32 M	33 H		34 Q	35 J	36 E	37 W
38 I	39 P		40 O	41 N	42 L	43 P		44 Y	45 F	46 G		47 P	48 U		49 D	50 P
	51 E	52 C	53 M	54 J		55 U	56 Y	57 K	58 T		59 Q	60 I	61 R		62 I	63 D
64 T	65 G	66 N		67 Q	68 O	69 S	70 U		71 H	72 W	73 D	74 G		75 D	76 F	77 J
78 C	79 L	80 P	81 V	82 S	83 I	84 N	85 K		86 C	87 V	88 P	89 U	90 A	91 E		92 F
93 X		94 B	95 D		96 V	97 G	98 E	99 A	100 L	101 M		102 G	103 I	104 K	105 S	106 J
107 H	108 Q		109 F	110 R	111 I	112 M	113 T	114 V	115 X	116 Y		117 J	118 V	119 X		120 D
121 C	122 L	123 O	124 R		125 T	126 O		127 W	128 N		129 V	130 M	131 H	132 Q	133 D	134 N
135 C	136 T	137 L		138 M	139 W	140 X		141 X	142 N	143 O	144 S	145 Y	146 C	147 F		148 C
149 O	150 H	151 W		152 A	153 W	154 B	155 E	156 L	157 V	158 R		159 Y	160 B		161 Y	162 O
163 R		164 A	165 N	166 H	167 X	168 T	169 W	170 K		171 B	172 T	173 V	174 D	175 N	176 X	177 K
178 E	179 I		180 D	181 X		182 P	183 K	184 Y								

Solution of last week's Double-Crostic will be found on page 15 of this issue.

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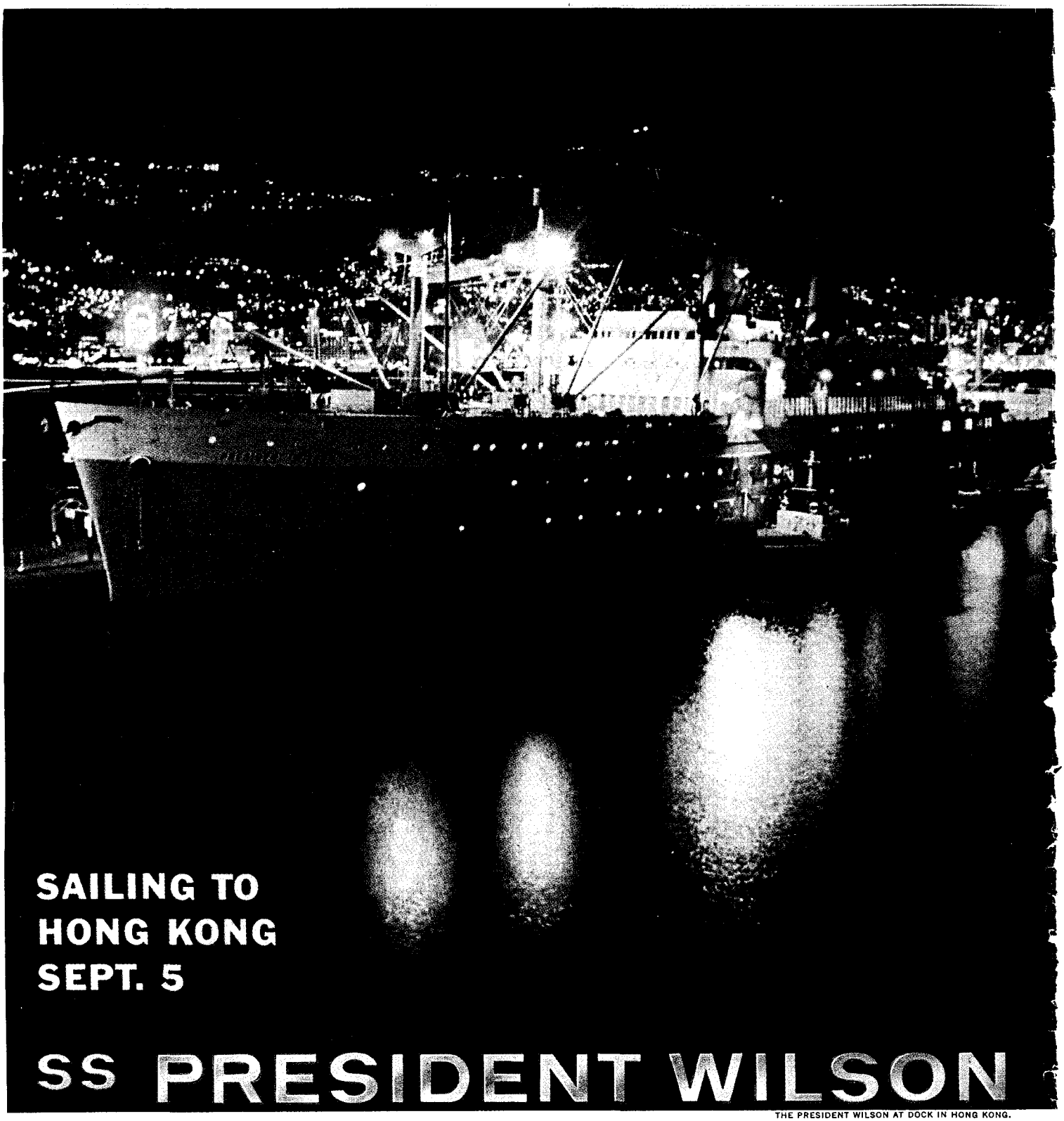

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